University Instruction in Dramatic Technique

THE NEW YORK

DRAMATIC MIRROR

MARCH 10, 1915 PRICE TEN CENTS

MIRIAM COLLINS AND WILLIAM ELLIOTT IN "EXPERIENCE"

Drama, Vaudeville, Motion Pictures

White, N. Y.

An attractive and spirited ensemble from the new Winter Garden production, "Maid in America"

Wright and Co., Detroit.

Emma Trentini and Clifton Crawford, who are mainly responsible for the warm welcome given to "The Peasant Girl"

White, N. Y.

Phyllis Neilson-Terry as the Lady Ursula Barrington. Montagu Love as Sir George Sylvester, in Anthony Hope's romantic comedy, "The Adventure of Lady Ursula"

THROUGH THE OPERA GLASS

White, N. Y.

Florence Auer, who is playing leading roles with Robert B. Mantell. In the role of Queen Constance in "King John" she scored a well-deserved success

White, N. Y.

Afternoon tea at the house of the Governor General of Gibraltar in "Inside the Lines." The players from left to right are Henry Stephenson, Lewis S. Stone, Cynthia Latham, Marion Abbott, Carroll McComas and Horace Pollack

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UNIVERSITY INSTRUCTION IN DRAMATIC TECHNIQUE

By C. E. GIBBS

THE general hostility manifested toward university instruction in dramatic technique arises primarily from a misunderstanding or, to speak more strictly, a lack of any understanding of what such instruction aims to accomplish. "Why should a college professor who has never written a successful play presume to teach others how to write one? Anyhow, dramatic genius is born, not made." So runs the argument of the antagonists; and its assertion, in their belief, precludes further consideration of the subject. Now no one will deny that there are many professors who, because of insufficient training and scanty intellectual endowment, are unfitted for teaching the technique of the drama. Nor will any one deny that dramatic genius, a genius for conceiving characters and ideas suitable for the stage, is inborn. But theatrical ability, the ability to project characters and ideas through dramatic action—something the antagonists fail completely to take into account—may be cultivated to a very great degree; and under the guidance of a competent instructor the inescapable apprenticeship of aspiring playwrights, the period commonly known as "early failures," may be abbreviated, if not wholly eliminated. Were universities to announce, instead of instruction in dramatic technique, courses which develop theatrical ability, the misunderstanding of their purpose and accomplishment would not be so common. For that is what the courses really are, agents in the speedy, because systematic, development of theatrical ability, instruction in the means by which desired theatrical effects are secured.

And there is woeful need in America to-day of just such training. The dearth of worthy plays by American authors is repeatedly accounted for by the charge that we have no real dramatists. But Mr. William Archer's observation, "Every time I come to your country you have a different crop of playwrights," gives the key to the true situation. The principal reason we have such poor plays from our native authors is that their plays are dramatic abortions; the authors have not mastered or even approached mastery of dramatic structure, and all their wealth and virility of ideas, something seldom denied them, cannot redeem their ill-written plays. A dramatist must master the technique of the stage before he can convey his dramatic ideas with lucidity and power. We do not give our young writers an opportunity to learn. We do not let them live long enough to disclose their potentialities. Instead, in true Nietzschean fashion, we kill off all but the strongest at the moment, those who achieve a "knock-out" at their first attempt, and whose plays usually prove in the course of time to have been mere excrescences. For no play of repute was ever the first, second or even third from an author's pen. Shakespeare's first play was not "Hamlet" or even "King Henry VI." "Hedda Gabler" was not Ibsen's initial effort, nor "The Second Mrs. Tanqueray" Pinero's. No genius ever lived so great that he did not have to serve some apprenticeship to his trade. The musician must study the theory of composition before he can transmit his own musical ideas. The architect, the sculptor and the painter must all master the fundamentals of their respective arts before they can express themselves in those media. And the playwright, likewise, must learn his craft.

"Within the Law" is a notable example of dramatic alienation. Despite its phenomenal success, it literally shivered in its melodramatic nakedness. One of the pleasures of the more literate playgoer in watching a performance of the play was counting its bones. Like most of his fellow American playwrights, the author exhausted himself in bald statement of his successive situations. He was unable to "wring" from them anything even approximating their full emotional possibilities. At the end of the third act, for instance, when Mary Turner turns upon her lover and accuses him of murdering the "stool-pigeon," a situation pregnant with emotional possibility, Veiller only touched the surface, shooting up like a sky-rocket, to fall quite as quickly and, with the exception of having more or less made his "point" in the narrative of the play, quite as futilely. Not only was Veiller unable to realize the possibilities of the situations he devised, he could not even sustain a character with the slightest pretence to consistency. We do not expect a young author to create new personages—we will pardon him for not individualizing the type-characters he employs—but we have a right to ask that his characters, the principals above all, be fairly consistent with themselves. When Veiller introduces his hero to us in the first act, we surmise that he is trying to show us a wealthy, care free, young fellow. What he really shows us is a person quite unlike any wealthy son, for that matter any son, that ever existed. And aside from the hero's complete unreality he is utterly "out of character." He is, during the progress of the play, two quite distinct persons: In the beginning a senseless youth of perhaps twenty-one or two, and throughout the remainder of the play a very mundane and sensible young man of twenty-eight or thirty, the metamorphosis being worked by the author without any suggestion whatever that man number two could have grown out of man number one, unless we concede that the hero's demonstrations of affection for his father in Act I presage a capacity for a deep-rooted, self-sacrificing love later.

All of which is intended not to hold "Within the Law" up to ridicule more than any other play, but to show how incapable the average young writer is of getting the most possible effectiveness out of his material. What Veiller lacked, what almost all our young American playwrights lack, is a knowledge of how to get the theatrical effects they require for the exploitation and projection of their dramatic characters and ideas.

Where and how is the young writer to learn these secrets of his craft? We deny him the theater unless his first play promise success. Conditions were quite different twenty years ago. Pinero, like many others, grew by watching his successive plays produced, learning what he could from their success or failure with the public. Such an apprenticeship is no longer possible. Nowadays only a play that gives every promise of success will be produced by a manager. The aspiring playwright, if not assisted, must continue to write unmarketable plays until the experience that comes by sheer virtue of quantity of matter written, enables him to write something of sufficient promise to merit production. Many persons contend that this early floundering is good for a young writer, that it gives him a necessary facility of pen and develops his own character; and that true genius will not be discouraged and crushed by repeated failure. But how many dramatic [illegible] have there been since the world began? Our concern is mostly with especial talent. And literary facility may be gained and character developed, as Mr. Sheldon for one has proved most recently, in other ways than by that mental and physical privation which is often thought indispensable in the literary infancy of all successful writers.

What can the university do to assist the young playwright? What the conservatory does for the musician, the professional school for the architect, the art institute for the sculptor and the painter; develop in him, by analysis of the art of the past and the present, an appreciation of values in his respective art, and an individual power of synthesis. The novelist of to-day and of many a day before our own has looked to the university for a knowledge and a perspective of what has already been done in his field, and for some instruction in literary expression. No university can create a novelist, no art academy an artist. Yet the assistance they can give in helping young talent to "find itself" is indisputable. A competent instructor in the drama can indicate to the young playwright what effects successful dramatists have got and how they have got them; what tricks of stage illusion, what theatrical devices, what structural means, what presentation of material, what placing of emphasis these dramatists have employed to illustrate in dramatic action the ideas they wished to convey. No set of rigid laws can be laid down, for every play offers its own unique structural problems, but an appreciation of dramatic values can be gained and an individual power of theatrical synthesis developed which will aid the young writer in treating whatever ideas he may have.

More than this, the university can, if it will, show the young author his own work in production. Unlike the novelist, and especially unlike those who work in the plastic and graphic arts, the playwright cannot, nor can any one else, estimate his work fully until he has seen it produced. A drama in manuscript is only potentially a drama. It is only a set of directions for the actors, suggestions upon which they are to build up personages. A play must be seen and heard upon a stage before its merits and defects can be fully estimated. Formerly it was possible for a young writer to have his early plays, if they showed the slightest promise at all, produced upon the regular stage. To-day it is no longer so. And at one university at least, namely Harvard, this fact has been appreciated. There Professor Baker has a small group of students who act in their own plays before a special audience which is selected for its critical acumen and which is obliged to submit written criticisms of the plays produced. In this way the young playwright is given the opportunities denied him in the contemporary theater.

Technique is the telephone an author uses to communicate with his audience. All obstructions lessen the clearness and force of his communication. It is often said that the truly American forms of drama, the forms which our playwrights should cultivate, are farce and melodrama. The notion has arisen because we have had those forms almost

(*Continued on page 5*)

MADAME CRITIC

SOME friends invited me to join them for a theater party last week. I inquired the name of the play they were planning to see, but they wouldn't tell me. All I could learn was that it would be "something different; something that will do you good." They proposed to get me away from the *Broadway glare*, as they described it, and give me a new viewpoint. The Metropolitan Opera House and the Strand were good; yes, in their way, but I had yet to test a real tonic—one that was a happy medium.

And where do you suppose these thoughtful people took me?

To an Irish play.

It was an awful shock when we *trammed* down Broadway as far as Twenty-third Street and then transferred across town.

"Heavens!" I said, "what kind of a joke is this?"

Then I read the name, Fiske O'Hara, in electric lights.

"You're going to see a very clever and a very promising young star," said my friends when they had me safely within.

"Oh!" I said, feeling like the victim of a conspiracy; "but Mr. O'Hara is Irish, and this must be an Irish play?"

"What's the matter with the Irish?" inquired all at once. "Don't you like them?"

"Of course I do," I answered. "Doesn't everybody like the Irish? But I have to see so many plays that——"

"That you never thought of seeing this one, just because it wasn't spread all over the Way, and because you have strayed so far from the sweet, simple form of play."

Oh, they said a great many more things which I can't remember, but the sum total meant that I needed some Irish—and I got it.

More than that, I am glad I went.

My friends were right. And when we left the theater I told them so, too.

When I got back to Broadway I felt as though I had been away for a long time among strangers.

There is something about an Irish play and the players of the same which seems to exude kindness and good-will toward all the world. To be sure, there is the villain! He is always present, but he is such a real villain that we don't feel sorry for him, because we know he will receive all he deserves later on before the curtain falls.

"Jack's Romance" is the accepted form of Irish play which has been presented with variations for many seasons past, but it tells a pretty love story, which is bound to jog up one's jaded sentiment. The principals of the company are all good actors who play with as much attention to detail as though they were in a Broadway house. The leading lady is charming, and the ingenue might be a replica of Maude Adams at the time she first won our hearts as a young girl.

There is a Scotchman, whose face should be his fortune, in moving pictures, and best of all, the handsome star himself, Fiske O'Hara.

I don't know whether that is his real name or not, but it looks awfully well on electric lights, and fits its wearer perfectly. They say that Mr. O'Hara will wear the wreath of emerald leaves when Chauncey Olcott tires of it, and I am sure Mr. Olcott will be pleased to have so worthy a successor. Mr. O'Hara has a personality which attracts men and women alike. There is the expected Irish twinkle in his eyes, a winning smile, which can compete with Julia Sanderson's dentifrice appeal, and then he can sing like—well, no, not like an angel, that comparison is too unreal, but like a healthy young tenor, who loves to live and radiate the happiness within him, a young man whose greatest joy up to the present time is that he is next door to Broadway. Let us all wish him well, and hope that some day he may be so bold as to bring a modern Irish play right into our midst and tone us all up.

Another young man sang his way into popularity during the past week. But his case was entirely different from that of Mr. O'Hara, for he made himself known in a thoroughly up-to-date musical comedy of the type that Broadway loves, located right on Forty-fourth Street. With such a live wire personality as that of Trentini, an unknown leading man, has to be something unusual to create the hubbub of between-the-act talk which filled the lobby after the first act on the opening night of "The Peasant Girl."

When the tall, blonde young man, bearing the inconspicuous name of John Charles Thomas, came on the stage nobody paid much attention to him, except to note that his blue eyes were made up very badly and that he had a splendid physique. When he walked there was an air of complete ease and authority about him which made some of his predecessors who are established favorites appear like mere tailor dummies. I for one began to wonder why Mr. John Charles Thomas presumed to walk in so masterful a way as though he owned the earth without knowing it—for there was absolutely no self-consciousness in his manner. He just couldn't help making people look at him when they should have been looking at some one else.

And then he began to sing in the most beautiful baritone voice we have listened to in many, many seasons.

FISKE O'HARA AND ETHEL VON WALDRON IN A CHARMING SCENE FROM "JACK'S ROMANCE."

Did he make a hit?

I only wish he could have heard what the people near me said, and if he could have heard the critics between acts—no, his head wouldn't have been turned. He's not the small kind, you see. The audience couldn't get enough of his singing. And he took it all so splendidly in such a manly manner.

Mr. Thomas is certainly a much-needed addition to musical comedy ranks. Take my word for it, he is going to be one of the biggest favorites Broadway has known.

Another stranger proved a big asset in "The Peasant Girl." At least, she was a stranger to me. Her name is Frances Pritchard, and she is grace itself; as thin as Mrs. Castle without being bony, her face is young and fresh without any look of sophistication, and she owns a bunch of real curls that are long and fair, and toss about her shoulders in most alluring fashion. Her eyes are large and blue, and grateful for applause. They haven't learned to count the dollars out front as yet.

The first-night audience simply took her to its heart, and she was recalled time and time again. She, too, has a natural charm, with I do hope she won't standardize according to salary later on.

Clifton Crawford must have felt very sure that he is sincerely liked, for everybody tried to make him know how glad they were to welcome him back to these shores after two years. His role in "The Peasant Girl" does not offer him wonderful opportunities, and we wished he might have had a better chance than that door scene, in which he worked heroically to get the laughs.

As for Trentini, there is absolutely no one like her on our stage. Everything she does makes us laugh. It seems to me that "little devil" suits her far better than it ever did Fritzi Scheff. The chorus girls in "The Peasant Girl" can make no claims to beauty, nor can the chorus men, although they sing well, but the costumes are ravishing.

Melville Ellis has surpassed himself in clothing the company. Ellis is an artist, and the audience was quick to recognize his genius in the different color schemes and designs. Mr. Ellis has certainly made a place for himself in the play producing world, and he deserves all the applause which greeted the result of his efforts to give us beauty and refinement. Each change of costumes brought a new delight to the eye.

I wonder what they are going to do next at the Winter Garden!

Each time I go to one of the up-to-date reviews I begin to speculate upon the possible novelties.

The greatest one in the present attraction, "Maid in America," is a scene laid at Forty-third Street and Broadway in front of the *Times* subway, and news board showing our Boardwalk and the swinging iron shovel, which hoists and dumps the rock and dirt from the excavation there.

"What a curious scene," remarked a woman, who travels chiefly via Fifth Avenue. "I wonder where they could have got such a unique idea as that!" Which goes to show that many New Yorkers are only well acquainted with a small section of our big city at one time.

Then there was a stranger on this wonderful island who viewed the scene with much interest, and watched the couples strolling up and down the Boardwalk, and leaning over the rail chatting as they watched the workmen digging.

"Oh, it's Atlantic City!" exclaimed the visitor, who refused to be persuaded to believe that it was really and truly Broadway.

"Whoever heard of a Boardwalk at Forty-third and Broadway!" she said. The next day she took a walk on it just to be convinced.

The chorus girls in the new production come off the runways and mingle freely with the audience. They sing a song, "I'm Looking for Some One's Heart." The auditorium is in gloom, and the girls flash electric lights in the faces of people while on their quest. One man forgot that it wasn't good manners to sit still and keep his hands on his knees, and he tried to prevent one of the beauties from pursuing the even tenor of her way up the aisle, but an indignant girl usher rushed to the rescue and shook a reproving finger in the man's face, and he was obliged to restrain his dramatic instinct.

What will they do next, I wonder.

The rubes who come to our own town looking for a shocking sensation will certainly have something real to talk about when they get back home.

MADAME CRITIC.

IF SHAKESPEARE WERE LIVING

(Robert Mantell in the New York Sun, Feb. 14)

"Were Shakespeare living now I have not the least doubt that he would seize eagerly upon every new electrical invention that would make a storm scene effective and every new combination of lights and paint that would reproduce on the stage the magnificence of a fairyland of his imagination. For that reason I do not hesitate a minute to make my production as effective pictorially as I can.

"Shakespeare, too, to-day would employ the same easy, 'natural' style of acting instead of the declamatory style in vogue in his day, and there is every reason to believe that he was far ahead of his time in this respect. For his long speeches are usually more crowded with action than the declamations of his contemporaries, and it is this fact that causes Shakespeare's plays to hold their own in competition with modern dramas, while the works of his contemporaries are never presented on the stage to-day.

"The theory of the crudeness of stage art in the days of Shakespeare contains some gross exaggerations, at least in the popular conception. We are apt to believe that only hangings and draperies were employed. But it is certain that there was more or less scenery used, some of it of a very effective sort. Mechanical devices, too, were not unknown."

Personal

BERKELEY.—Gertrude Berkeley, who made such an emphatic hit as the mother in "War Brides" with Madame Nazimova, has left the cast, to the great regret of the many who admired her splendid work in the part.

DAVIES.—Acton Davies, for several years dramatic critic of the *Evening Sun*, has been engaged by the Shuberts to do the press work for Marie Dressler and "A Mix-Up" when they leave the Thirty-ninth Street

MR. PARKER A. HORD,
Author of "A Mix-Up," Which Has Provided Marie Dressler with One of the Best Roles of Her Career.

Theater for a tour, beginning in Philadelphia next Monday.

HORD.—Parker A. Hord is a conspicuous refutation of the argument that years of long, laborious work and disappointments must be experienced before one is able to make a bid for Broadway approval. With his first play "A Mix Up," in which Marie Dressler is starring, he has scored a genuine hit. His broker, Mary Asquith, had no sooner received the script of the play when she got in communication with Miss Dressler with the result that the comedienne immediately accepted the farce. The play, now at the Thirty-ninth Street Theater, is duplicating the success it met with throughout the country in the early part of the season. Mr. Hord is a Washington newspaper man and belongs to the old and well-known family of that name of Maysville, Kentucky.

HUTTON.—Bruce R. Hutton, MIRROR correspondent in Sydney, Australia, writes to us: "I have taken a book of tickets in THE MIRROR'S name for the Actor's Carnival at the White City in aid of the association's fund, and am trying to assist with my little lot to the best of my ability, and have promised to help at the carnival as well."

ROW.—Arthur Row writes from the road: "THE MIRROR was never so attractive and vital as it is now, and public interest in it extreme. When I try to get it on reaching a town, it is a common occurrence to find the local supply completely exhausted." Mr. Row, who is with "Milestones" while in Toronto was the special guest at a luncheon given by Lady Bourinot, widow of the former Speaker of the Canadian Parliament and well-known historian.

SPAULL.—Vera Spaull is regarded as the cleverest child actress in Australia. She is thirteen years old. Her mother is saving Vera's earnings to help the young lady to realise her ambition, to visit the United States. Here is the remarkable stage record of this Australian petite: First appearance as Baby Tatoo in "Cripple Creek." Then, in the order named, as Cyril Carter in "Nisc Carter," Lu-Lu in "Angel of His Dreams," Jessie in "Fatal Wedding," Cissie Denver in "The Silver King," Kitty in "Alias Jimmy Valentine," Mytyl in "The Blue Bird," Susi in "White as a Lily," Buster in "Never Say Die," Miss Bobbie in "Seven Little Australians." All this in three years.

Jefferson's embodiment of Rip has been prominently before the public for thirty years, yet it is not hackneyed, and it does not grow tiresome. The secret of its vitality is its poetry.—WILLIAM WINTER.

WIT AND WISDOM FROM STAGE STARS

"Judging by some of the recent costumes displayed on the stage," wisely remarked Harmon MacGregor, unmarried, "many actresses with good figures display bad form."

"There are two classes of persons interested in developing dramatic art," Rupert Harvey says, "those who sympathize and those who chip in and help."

"The successful actor," Francis Powell the director says, "is his own ancestor and his own heir; he creates his own future and inherits his own past."

"Vice's penalty arrives about the third act," observes Gilbert White, who dramatises when he is not painting, "in company with virtue's reward."

"When an actor says that no one can make a fool of him," observes Clare Weldon, "it may be another way of admitting that he has beaten them to it."

"Speaking of 'safety first,' there is the actor who insists upon having his contract drawn by a lawyer," is the wise observation of Bertha Mann.

"The public is not interested in the farewell of an actress," Marguerite Skirvin insists, "until she has justified their interest in her welfare."

"What is needed in the theatrical profession at the present time," Susanne Jackson insists, "is more principal and less interest."

"Many actors, in extolling their own virtues, do not discriminate between 'burning words' and 'hot air,'" Ferne Rogers declares.

"When a stage struck girl asks your advice," warns Ian Maclaren, "she wants you to tell her what she wants you to tell her."

"Diplomacy is the art of writing press matter for the star that will not displease the manager," Dixie Hines sagely remarks.

"At twenty an actress wants fame," Helen Evily observes; "at thirty she wants wealth—and at forty she wants a part!"

"Too many aspirants for stage honors have the disposition without the talents," is Lillian Kingsbury's apt conclusion.

"The ease with which some actors are pleased may be indicated by their self-satisfaction," Mary Hall finds time to remark.

"The trouble with most singers," Paul Ker insists, "is they use their range for singing when they should use it for cooking."

VERA SPAULL,
Thirteen-Year-Old Actress on the Stage in Sydney, Australia.

UNIVERSITY INSTRUCTION IN DRAMATICS

(*Continued from page 3.*)

exclusively. And we have had those forms almost exclusively because America is still in its dramatic infancy. Melodrama and farce are the crude forms inevitable in our, as in every other nation's, early drama. The higher forms come with the improvement mainly of technique, with the removal of the obstructions that prevent the author from communicating persuasively with his audience. The university can assist and at Harvard is assisting in the removal of these obstructions, and, while it is still premature to judge results, there is every prospect that the university's influence will soon make itself felt as a force working for the elevation of future American drama.

POPULAR MANAGERS

Mr. Winthrop Ames, director of the Little Theater, New York, is an anomaly among great people in that he does not dwindle upon approach. Each member of his staff, in close association with him throughout the theatrical year, has perhaps even greater respect for him than those outside persons who eulogize the excellence of his productions. Mr. Ames is not merely the head of a theatrical institution, but, like some of the older managers, attends personally to his own stage direction, and knows in detail the function of each person in his employ. There is

White, N. Y.
MR. WINTHROP AMES,
Owner and Manager of the Little Theater, Going Over a Script of "A Pair of Silk Stockings."

scarce a producing manager in the country who would not pay extravagantly for the services of Mr. Ames as a director, were these available. He personally directed and made the notable productions of "Prunella," the revival of "The Truth," of "A Pair of Silk Stockings," and the recent production of "Children of Earth." The fortunate part is that Mr. Ames is still a young man with the greater part of a distinguished career ahead of him.

ANTHOLOGY OF THE STAGE

The laws of each art are convertible into those of every other.—EMERSON.

The drama as a work of art is simply amenable to the rules of art.—J. E. TAYLOR.

Unimaginative reading is fatal so often to the spirit of (dramatic) poetry.—HENRY REED.

There is no other magic in plays that are great than the magic of words.—HENRY PENN DU BOIS.

Tragedy and the miracles of music all sprang out of some genuine enthusiasm, and never out of dilettanteism and holidays.—EMERSON.

It is not weakness, but strength; not dependance, but freedom; not the common, but the uncommon, that is (dramatically) poetical.—ULRICI.

That alone is inconceivable which contradicts itself. The improbable is not that which lacks truth, but that which lacks the appearance of truth.—ULRICI.

No doubt all plays which deal sincerely with humanity must wound the monstrous conceit which it is the business of romance to flatter.—GEORGE BERNARD SHAW.

The appearance of the ghost in "Hamlet" is a masterpiece in its kind, and wrought up with all the circumstances that can create either attention or horror.—ADDISON.

Not beauty, not presence. When a woman is very beautiful, so that her features are classic, she has never felt any great emotion; even as a girl she had no heart.—DAVID BELASCO.

The characters are only indicated, and show their peculiarities far more in what they outwardly do and suffer than, by what they utter from the inner life of their souls.—ULRICI.

On the stage some consciousness that everything is not as literally meant as it seems—that symbols of humanity, and not actual men and women, are before you—saves the play.—NORTH.

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COPYRIGHTING A TITLE

THE decision handed down last week in the case against the General Film Company in the Supreme Court of the State of New York—under which the exclusive right to the use of the title of "A Fool There Was" is vested in the plaintiffs—in reality does not decide that a title can be copyrighted.

The plaintiffs in this case were only defending a title made valuable by them as a trademark by the production of the play entitled "A Fool There Was." The Court makes this point of view quite clear in saying that, "the plaintiffs have established and acquired exclusive proprietary right as a trade name and trademark of the words, 'A Fool There Was' as a title in connection with their play."

Necessarily it follows that it makes no difference that the picture or photoplay is dissimilar from the plaintiffs' play. In such a case the title has acquired a distinct value and can be properly protected under the copyright law.

It is entirely different in the case of a title of an unacted play, or photoplay. There the law does not apply, simply because the title has not acquired the value of a trade name or trademark.

It is clear that if a mere title could be copyrighted, one man might copyright a thousand names and then hold them for speculation; it would be "cornering the market" to some extent. Or he could copyright the title for play purposes of every novel appearing in the bookstalls and prevent the author of the novel from utilizing his own title if he chose to dramatize or film his work.

COST OF THEATER TICKETS

THE time has come for theatergoers who are victimized by ticket brokers to stand by the managers of the houses who are trying to uproot what must be called an evil in the theatrical field. If amusement patrons prefer to pay ticket brokers an excess of what they would pay the box-office they have no complaint. If they can not get at the box-office what they want, at the box-office rate, and find that they can get the tickets desired from brokers by paying more, they have a right to know who is to blame.

Three bills have been introduced in the New York Legislature with the object of changing conditions between patrons of theaters and managers. Out of town patrons, in particular, who come to New York City for theatrical diversion should join with managers who are endeavoring to secure such legislation as will be mutually beneficial. Out of town patrons do not, as Mr. MARC KLAW put it very pointedly the other day, "know the game" in this city.

The sum of the Senate bill provides that anybody who sells theater tickets or tickets to any class of amusements shall pay a license fee of $250 for each theater or place of amusement to which the tickets admit. This license will not apply to the theater box-office. One of the bills introduced in the Assembly provides that a schedule of prices of admission to theaters shall be conspicuously posted in the lobbies or ticket offices of theaters, and prohibits the increase in the rates for theater tickets until thirty days' notice of the intended increase has been similarly posted. The other Assembly bill prohibits the sale of tickets of admission to theaters, boxing exhibitions, baseball games and any amusements operated by persons or corporations unless the price of the ticket is printed thereon, and that in addition to the price, it shall appear on the ticket, that it (the ticket) "cannot be resold for more than the price printed thereon;" neither shall there be a demand or receipt in excess of the price printed, by the manager, agent or employe upon any public street or place, or by any sub-agency, at an excess price.

The ticket-scalpers of the street were scattered in flight long ago, thanks to the public whose patience reached the limitation point. The bills now proposed contain the ingredients of an efficacious remedy for the remaining objectionable conditions. If the New York Legislature will listen to the New York managers, the managers may be relied upon to give such suggestions as will meet with the approval of people who pay to go to the play. If the public will make the necessary move, the managers can bring about the necessary legislation. Conditions in Albany at the present time are ripe for anything that will benefit the public.

THEATRICAL EMERGENCY FUND

The Theatrical Emergency Fund announces the receipts of generous donations from Doris Keane at present abroad, and from Louis Nethersole who is Miss Keane's business representative. The fund is also grateful to Charles Frohman for a number of evening gowns.

The Fund workers include Susanne Westford Allen, Alice Brown, Emerine Campbell Yates and Frances H. Abrahall.

NOTE FROM WILLIAM WINTER

46 THIRD AVENUE,
NEW BRIGHTON, STATEN ISLAND,
NEW YORK.

Editor DRAMATIC MIRROR:

SIR.—I have only this day seen, in the New York *Evening Mail* of Feb. 20, a paragraph suggesting that a theatrical performance should be given for my benefit. I observe that the suggestion was first made in THE MIRROR, accompanied by the remark that "the men of the theater are too big and generous to harbor feeling against an old man," and should rally to my relief for the reason that I am "very old and very poor."

I must and do believe that this suggestion was promoted by a kind motive, and I am gratified by the knowledge that some contemporary writers for the press think of me in a friendly spirit. It is true that I am old, and that I am not unacquainted with care, but these are facts of common experience and, in my case, of no interest to the public. I have not, directly or indirectly, asked the managers of the theaters or the members of the dramatic profession to do anything for my benefit, nor do I make any such request now, nor has any such request been made by any person authorized to speak for me.

The implication that "the men of the theater" have any reason for harboring ill-feeling against me is mysterious and unwarranted. I am not conscious of anything in my conduct, which those men, "big" or little, have any occasion to overlook or forgive. The animosity of persons who dislike me, because I have steadfastly adhered to my ideals of rectitude and duty, and have sought to serve the best interests of the theater and the public is a welcome tribute. I have never written a word about them, or about the theater, which I did not believe to be true and right, and, in the interest of the public proper to be written. I am as firmly opposed as ever I was to the misuse of the theater by unscrupulous persons, not qualified to control it, and (though, unhappily and through no fault of mine, at this time I have no regular place in the journalism in New York), I shall continue, whenever opportunity occurs, to use my pen and my voice, in the service of the great Art of Acting and a reputable Stage.

If, as alleged in THE MIRROR paragraph quoted in the *Mail*, my "critical craft" has gone down, I did not know it; and if, as also alleged, I am "out of touch with the times," I should be glad to know in what respect. To censure wrongdoing, to oppose evil influences, to recognize and advocate every worthy endeavor, to maintain the cause of truth and beauty—unless all this is to be "out of touch with the times," I am not, and never have been, so.

Very truly yours,
WILLIAM WINTER.

March 1, 1915.

"THE MIRROR" BRINGS RETURNS

NEW YORK, Feb. 26, 1915.

DEAR MR. SCHRADER: I wish to address you and tell you how much benefit my husband received by inserting his advertisement in your very valuable paper.

My husband is a professional man, and for several seasons past he was connected with a thrifty stock company in a neighboring city. He was a great favorite with the public, and had many friends in that city. On his return to that organization this season, there was a new stage-manager on duty to greet the newcomers and old members. He was one of those with an upstage manner, and soon became very unpopular with the company. My husband had a disagreement with him over a certain part, and it ended by my husband leaving the company.

As soon as his photograph was taken from the lobby and his departure advertised, the box-office was deluged with letters for him and, anon, petitions of every description were sent into the management asking for his return. To be sure, this signified his popularity, but caused a great deal of annoyance to the management, as they were obliged to readdress all my husband's mail, which took some little time. My husband shortly obtained a position down up the State, and after he was settled one of the members of the company advised him to insert his advertisement in your paper, stating where he was and what he was playing in. He did so, and kept it in for about four weeks.

As your paper is read by thousands of theatergoers, it did not take long for my husband's friends to find out his present address, and so all his letters went straight to him, and thus the management of his former position was relieved of a great deal of trouble readdressing his mail. It was a very wise thing for him to do besides. It gives him much pleasure and a great deal of satisfaction to know that the public he endeared himself to for so many seasons are still loyal and faithful to his memory. At least this is some recompense for the stock players, for they are the hardest workers of any profession, and they are all deserving of the best. Your paper has always been kind to the stock organizations, which shows that your heart is in the right place, and I feel sure that all stock organizations are grateful to you for your write-ups and encouraging notices.

It pays to advertise in your paper, and I hope soon that my husband will be on easy street again in order to carry his card with you weekly.

Thanking you for past courtesy, with the best of luck, I beg to remain,

Very truly yours,
MRS. F. W. TAYLOR.

FINDS "MIRROR" INDISPENSABLE

The following extract from a letter is one of many received from the dramatic editors of leading papers throughout the country which are on the exchange list of THE MIRROR:

Editor DRAMATIC MIRROR:

I sincerely hope that you will continue sending me THE DRAMATIC MIRROR as heretofore, as I find it by all odds the most valuable source of stage information. It is quite indispensable! Your letter of Feb. 19 has been turned over to the proper person, and I hope he will see that the *Public Ledger* is sent you regularly.

Very truly yours,
C. H. BOWIE,
Dramatic Editor *Public Ledger*.

PHILADELPHIA, March 2.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

H. C., Seattle.—Write L. S. White, photographer, 1546 Broadway, New York city.

CURIOUS, New York City.—Col. W. F. Cody ("Buffalo Bill"), was 69 years old, Feb. 27.

MAUDE BENJAMIN, New York.—We do not know whether the Chicago company of "Under Cover" will play in Philadelphia. Leslie Faber is appearing in "The White Feather" at the Comedy Theater.

D. M. M., Ashley, Pa.—We have no recollection of your request for the information referred to. A picture of Violet Barney was printed in THE MIRROR of July 24, 1912.

E. R., Newport News, Va.—Write to Mary Asquith, 146 West Forty-fifth Street. Hans Bartsch is the foreign agent referred to as the representative of foreign composers and authors. His address is the George Cohan Theater Building, New York.

AN OLD FRIEND.—You are evidently not a close reader of THE MIRROR, as the death of Charles Balsar was promptly announced in its columns and a memorial notice with a picture of the deceased young actor appeared in the issue of Feb. 17 last. Mr. Walker Whiteside is not playing at present, but is preparing to appear in a photoplay of "The Melting Pot" ere long.

E. B. Memphis.—Gerald du Maurier is now appearing in a revival of "Raffles" at Wyndham's Theater, London. (2) Henry Ainley is at present playing the leading male role in "Fanny's First Play" at the Kingsway Theater, London. (3) Do not know present whereabouts of Dennis Eadie. (4) Sanger and Jordan, Empire Theater Building, New York, control Clyde Fitch's comedy "Girls." (5) The address of the Hall Studios is 1456 Broadway.

EASTERN SUBSCRIBER.—"Audrey" was produced at the Madison Square Theater on Nov. 24, 1902 with the following cast: James E. Wilson, Frederick Perry, George Woodward, Forrest Robinson, Lauren Rees, Frank Lamb, William Story, T. M. Hunter, James O'Neill, Jr., John Dean, Newton Brown, Freeman Barnes, Harry Warner, Charles Marriott, W. R. Butterfield, Argyle Campbell, Selene Johnson, Ada Dwyer, Anne Caverly, Helen Robertson, Gertrude Gheen, Geraldine Furlong, Constance Perry, Eleanor Robson.

M. B. I.—Among the plays in which Kirk Brown has appeared are "A Social Highwayman," "Under the Red Robe," "The Eternal City," "Eagle Tavern," "A Blue Grass Cavalier." Has played in various stock organizations about the country. Headed at one time a repertoire company presenting such plays as "Othello," "The Lady of Lyons," "The Sign of the Four," "Lost in London," "By Right of Sword," "Brown of Harvard," "The Wife" and "Classmates." The last we heard of him he was heading a stock company in Altoona, Pa. (2) Marguerite Fields was formerly a member of Kirk Brown's stock company, and of the Poli company. She has appeared in "A Social Highwayman," "The Eternal City," "Under the Red Robe," "The Belle of Richmond," and "The Boys of Company B."

O. HENRY IN DRAMATIC FORM

DENVER, March 2, 1915.

Editor DRAMATIC MIRROR:

SIR.—I recently noticed a statement in THE MIRROR to the effect that Joseph Hart had purchased the rights to all of the O. Henry stories for vaudeville, and that only one of the stories, "A Retrieved Reformation," known to the stage as "Alias Jimmy Valentine," had ever been successfully dramatized. This latter fact is not true. Two years ago, Professor Donald Stuart, of Princeton, dramatized for me "A Double-Dyed Deceiver," which played with much success for nearly thirty-five weeks under the title of "A Double Deceiver." It was with this play I raised over $500, by giving a percentage of my gross receipts in all North Carolina towns visited, for the O. Henry memorial, erected last December at Raleigh, N. C. Negotiations are also on now for me to do the play in moving pictures.

Another O. Henry story, called "Jo," served as the plot for a musical comedy several years ago, produced by Aarko and Singer, but which did not succeed.

Thus, as a matter of fact, three of the noted writer's stories have reached the stage, a statement which will be of general interest as a matter of record, since managers and authors are at last awakening to the fine dramatic possibilities in these stories.

Sincerely yours,
NORMAN HACKETT.

MISS ANGLIN'S PLANS

To Present Greek Plays at the Panama Exposition—Damrosch Composes Musical Settings

What promises to be a theatrical event during the Panama Exposition is the festival of Greek plays which Margaret Anglin will present at the Greek Theater of the University of California at Berkeley, Cal. The productions, arranged by Professor William Dallas Armes, will be made during July and August, and will be the only performances of the kind during the Exposition period.

Instead of giving only one play, "Medea," by Euripides, Miss Anglin will present two other plays, "Iphigenia in Aulis" and "Electra."

A feature of the performances will be the musical settings, which will be composed by Walter Damrosch, who will go to California to conduct the orchestra. Miss Anglin has engaged Livingston Piatt to design the costumes, decorations and stage effects.

It is the plan of Miss Anglin and Mr. Damrosch to repeat the performances in New York next Autumn, provided a suitable auditorium can be obtained.

"THE NATURAL LAW"

Cort to Produce Charles Sumner's Play, Originally Seen in Minneapolis

Through arrangements with Leffler and Bratton, John Cort has begun rehearsals of "The Natural Law," a new three-act play by Charles Sumner, a Minneapolis newspaper man. The drama was originally presented Dec. 22, 1913, at the Bainbridge Theater, Minneapolis, by a traveling stock organization.

Mr. Cort will produce the play at Hartford, March 15, with a cast which includes Howard Hall, Carl Eckstrom, Otto Kreuger, Austin Webb, Helen Holmes, Maggie Halloway Fisher, and Teresa Maxwell Conover.

DEATH OF "HONEY BOY" EVANS

George "Honey Boy" Evans, one of the most popular comedians on the stage, died on March 5 in the Union Protestant Hospital in Baltimore of cancer of the stomach, with which he had been suffering for more than a year.

Mr. Evans was one of the most successful black-face comedians on the American stage. Whenever he appeared with his wide collar, elongated flat shoes, face blackened, and recited his witty monologue or sang in his pleasing tenor voice some new song hit of the day, it was the signal for great applause on the part of the audience. He gained the name of "Honey Boy" from the title of one of his own songs, "I'll be True to My Honey Boy." In collaboration with the late Ben Shields he wrote "In the Good Old Summer Time," which gained widespread popularity. Some of his other successful compositions were: "Down Where the Water Melon Grows" and "Come, Take a Trip in My Airship."

He was born in Wales forty-two years ago and came to America when seven years old. He began his professional career in 1891 at Baisar's Music Hall in Canton, O., as a member of the Columbia Quartet. A year later he joined Haverly's Minstrels. Thereafter he appeared with Primrose and West's Minstrels, Cleveland's Minstrels, and in vaudeville. In 1908, Cohan and Harris organized the Honey Boy Minstrels, of which George Evans was the head. The organization remained under management of Cohan and Harris for three years, when it was taken over by Evans for $25,000.

Mr. Evans was a member of the Friars, and is survived by his widow.

GIRLS BEAT MEN IN PLAYWRITING

BOSTON, Mar 8.—The Harvard Dramatic Club has chosen for its Spring production three one-act plays by students of Radcliffe, chosen from thirty-eight submitted by both Harvard and Radcliffe students.

Winifred Hawkridge, the author of "Peter, Peter, Pumpkin Eater," which the Harvard Dramatic Club presented at the Garrick Theatre during the Christmas holidays has written one of the three plays selected, the title being "The Florist Shop." The other two plays are "Toy Soldiers," by Agnes Van Slyck, and "Garofella's Husband," by Esther Bates, both of them war sketches.

The Club has recently engaged Dr. Ordynski, of Berlin, as its coach and general director. Dr. Ordynski has been Max Reinhardt's chief aid in the staging of plays in Europe. His most notable works have been the production of "Sumurun" in this country, and "The Miracle" in London.

AMBITIOUS BILL BY ACADEMY PUPILS

The American Academy of Dramatic Arts will give its sixth matinee of the season, Thursday afternoon, March 11, in the Empire Theatre. "The Wages of War," a play, in three acts, by J. Wiegand and Wilhelm Scharrelmann, will be presented, and also two one-act plays, "The Teeth of the Gift Horse," by Margaret Cameron, and "The Temptress", by Gustav Von Moser.

BROADHURST'S NEW PLAY

George H. Broadhurst and Walter Hackett have collaborated on a new comedy entitled "He Didn't Want to Do It," which will be produced during this month by Frank Curson at the Prince of Wales Theater in London.

WALLACK'S TO GO

Famous Old Theater Soon to Be Replaced by Twelve-Story Loft Building

Famous old Wallack's Theatre is doomed for destruction. On May 1 the construction of a twelve story loft building will begin on a rear portion of its site. The other day Bing and Bing sold the property at 29 to 33 West Thirtieth Street to the Fabian Construction Company. This is a plot now occupied by part of the stage of the theatre, its dressing rooms and offices.

Bing and Bing recently purchased the property from the Treblic Realty and Construction Company, representing the heirs of the late Theodore Moss. Mr. Moss owned the property in his early theatrical days, and when he died in 1901 it was one of the most valuable portions of his estate. Its value in late years has deteriorated owing to the changing conditions in that part of the city.

Wallack's is the only old theater which has retained its high-class character up to the present time. Last year it housed one of the biggest successes of the season in "Grumpy." This year it was opened by the Lieblers with a production of "The Highway of Life". After the withdrawal of this play, "Pygmalion" was shown for two weeks. Since Jan. 27 it has been occupied by Granville Barker and his repertory company.

The theater was opened in 1882 under the Management of Theodore Moss and Lester Wallack with "The School for Scandal", in which John Gilbert and Rose Coghlan played the leading roles. Later in that year Mrs. Langtry made her first American appearance there. Mr. Wallack was succeeded in the management by Henry E. Abbey in 1887, and in 1888 A. M. Palmer secured control of the house, changing the name to Palmer's Theatre. In 1896 Mr. Palmer surrendered the management to Theodore Moss who restored the name to Wallack's.

ASSO'N TO PUT ON OPERA

Members of United Theatrical Association to Appear in Light Opera by Alfred Robyn

The United Theatrical Association held a business meeting and musicale at the Hotel Astor on Friday afternoon, Feb. 26. During the meeting which preceded the ambitious musical programme, Alfred G. Robyn, composer and a vice-president of the organization, gave a short address in which he pleaded for a more practical policy on the part of the association. As the initial effort in this policy, it is planned to produce a two-act light opera, written by Mr. Robyn. The cast of the production, for which no name has as yet been selected, will be composed of members of the association. Rehearsals are to begin this week at Mr. Robyn's studio in the Candler Building on West Forty-second Street.

The club, which endeavors to help budding talent and develop genius, holds monthly musicales, which are participated in almost entirely by amateurs. If their work is at all meritorious, efforts are made to place them under the direction of interested and competent musical and dramatic pieces producers, so that they may become regular members of the theatrical profession.

Among other plans of the association, are the establishment of an orchestra of between fifty and seventy-five members, which it is hoped will become a permanent institution, and a choral union which will give concerts from time to time during the season.

GAMUT CLUB GIVES PLAYS

New Theater Movement Started—Playwriting to Be Encouraged

The Gamut Club, of which Mary Shaw of the "Polygamy" company is President produced its first plays in its new theater movement Sunday night, March 7. The program consisted of Maeterlinck's "The Death of Tintagile" and "Parrot's Page" by Mary Shaw.

The object of the movement, recently outlined in a prospectus, embraces the following plans: "To encourage dramatic and theatric material in the club whether in decorations, acting itself or in playwriting; to work toward a real theater, and to present plays not practical in the commercial theater.

Whenever possible all the material will be drawn from the club, as there are one hundred actor members. An admission charge of fifty cents will be charged for all performances.

"OMAR, THE TENTMAKER," 500TH TIME

On the occasion of the five hundredth performance of Richard Walton Tully's spectacular Persian romance, "Omar, the Tentmaker," which occurred at the Colonial Theater, Cleveland, Thursday evening, Feb. 25, Guy Bates Post, the star, was tendered a surprise banquet by the members of the company at the Hotel Hollenden immediately following the final curtain. The star was taken completely by surprise and responded by a well-turned speech to the congratulations of his fellow artists.

TO HEAD NEW MUSICAL COMEDY

Adele Rowland and Lawrence Grossmith have been engaged by F. Ray Comstock to head the cast of the musical comedy which he will produce at the Princess Theater on April 5.

LID ON AT DALY'S

No More Performances Pending Result of Civil Suits Against Lessees

The lid has been tightly clamped upon Daly's Theater—The Home of Burlesque. Future performances are to be prevented by the police pending the result of civil suits to be brought against the lessees, Jerome Rosenberg and Benjamine Levine, by the Corporation Counsel, on the charge of giving a theatrical performance without a license.

The license had expired on Feb. 28, but the managers continued to give performances until Wednesday night, March 3, when the show, "Violet Mascotte's Merry Maids" was stopped by the police. The Bureau of Licenses has refused to renew the license owing, it is said, to the many complaints it has received concerning the alleged indecent character of the performances.

The raid was made at a rather inconvenient time to the hundreds of men in the audience, for a one-step contest by the "chickens," in which any spectator might participate, provided he behaved himself, was about to take place.

Manager Rosenberg announces that he will organize a new company, get another license and give burlesque, which he hoped would prove more acceptable to the police.

JANE COWL, MOROSCO STAR

To Head His Stock Co. in Los Angeles, Playing in "Within the Law" and New Play, "Monarte"

Jane Cowl has been placed under contract by Oliver Morosco for a term of years to appear under his management as a star. Miss Cowl is now in Los Angeles, and will head the Morosco Stock company during the summer in the presentation of a number of plays, many of them new productions which will be tried out for the purpose of securing a vehicle for her return to New York next season as a star. Miss Cowl will first be seen in "Within the Law," after which she will appear in a new drama adapted from the French by A. E. Thomas, entitled "Monarte."

WOODS GETS LARRIE PLAY

To Produce Farcical Satire on Burglar Plays, Entitled "Who Am I?"

A. H. Woods has just closed the contract for "Who Am I?" a farce-satire on burglar plays, written by J. B. Larrie in collaboration with George B. Hill, both newspaper men. Mr. Larrie will be remembered as the author of "The Denial," a vivid and poignant little tragedy which was presented at the Princess this season.

ELSIE FURGUSON CHOSEN

The Society of American Dramatists and Composers began its pot-boiling experiment in collaborative playwriting on Saturday night, Feb. 27, by determining for what star the first play should be written. Seventy working dramatists were present. Twelve stars were suggested and from these Elsie Ferguson was chosen by a large majority. The play is to be serious and its heroine unmarried.

"THE TRICKY MRS. TREVOR"

Rehearsals have begun of a new play by R. Cronin Wilson, entitled "The Tricky Mrs. Trevor," which Frederic McKay will shortly produce. The cast will include Vincent Serrano, William Raymond, Willard Lewis, Muriel Morris, Kate Mayhew, and Dorothy Fitch. Bertram Harrison is directing the rehearsals.

"LIFE" CLOSES—"BLUE BIRD" COMING

The melodrama "Life" will close its engagement at the Manhattan Opera house on Saturday night and will move on to Chicago where it is scheduled to remain at the Auditorium until September when it will open at the Theater Royal, Drury Lane, London.

Maeterlinck's "Blue Bird" will follow "Life" at the Manhattan. It will be presented under the direction of the Shuberts.

CAST "THE SEA WOLF"

The cast of "The Sea Wolf," a dramatization by Joseph Noel and Guy Bolton of Jack London's story of that name, is completed. It includes Charles Dalton in the leading role, Bertram Marburgh, Ivan Simpson, Regan Huston, Louise Rutter, Frances Neilson, Marie Escarga, and Nora St. Andre. William J. Wilson, formerly of the Hippodrome, is staging the piece. The premiere will take place at the Tremont Theater, Boston, March 15.

ISADORA DUNCAN AT THE CENTURY

Isadora Duncan will begin a four weeks' season of Greek dances and Greek plays at the Century Opera House on March 15 at prices ranging from 10 cents to $3. Following the lead of Granville Barker, she will have the footlights abolished and the Elizabethan apron to the stage restored. The stage will be extended nineteen feet into the auditorium.

LOU-TELLEGEN IN NEW PLAY MARCH 15

Lou-Tellegen in the new play, "Taking Chances," will follow Marie Dressler in "A Mix-Up" at the Thirty-ninth Street, opening on March 15.

FROHMAN-BELASCO PLANS

To Revive "Celebrated Case," with Skinner and Goodwin in Cast

Charles Frohman and David Belasco have selected "A Celebrated Case" as the play for their joint all-star production. Most of the cast has been engaged and work will be begun at once to make an early presentation of the play. Mr. Belasco is devoting his time to necessary changes in the manuscript.

"I am delaying my trip abroad to share honors with Mr. Belasco on the opening night," said Mr. Frohman. "Three important parts are yet to be filled—the roles of Adrienne, the Count, and Raoul. These we shall announce in a day or two.

"The first star whom we secured was Otis Skinner for the part of Jean Renaud. Mr. Skinner will leave his present company after its engagement in Boston.

"The next star is Nat C. Goodwin for the role of Dennis O'Rourke. Helen Ware will play the role of Madeline Renaud. Florence Reed will act the role of Valentine; Hilda Proctor Otis that of Chanoinesse. Minna Gale Haines will return to the stage to play the role of the Duchess. Beverley Sitgreaves will also be in the cast, as will Frederic de Belleville.

"We have had a fine week together, Charles Frohman and myself," said Mr. Belasco. "It was like old times when we used to do this work together; but it was strange how we found ourselves so much younger in our ideas than them. It is our plan to produce 'A Celebrated Case' in the manner in which really vital stage work should be produced, and depend upon acting rather than upon the artificial externals of the theater."

"THE RABBIT'S FOOT"

K. and E. to Produce Kalman's New Operetta Next Season—Now Running at Budapest

Klaw and Erlanger have secured the American rights to Emmerich Kalman's newest operetta, "The Rabbit's Foot," which is now running at Budapest, Hungary, and will produce it here next season. It is expected that the leading role will be taken by Elsa Adler, who sang the title role abroad of Mr. Kalman's "Earl."

HARCOURT TO WRITE PLAY ON SLANG

Cyril Harcourt, author of "A Pair of Silk Stockings," and an authority on British slang, has announced his intention of writing a play on American slang.

GOSSIP

Fred Grant Young is doing the press work for Frederic McKay's new production, "The Tricky Mrs. Trevor."

Whitford Kane presented "The Truth," by Rutherford Mayne, at the Court Square Theater, Springfield, last week. This week it is being shown in Boston.

Rupert Harvey and Hilda Englund are to appear in a series of Ibsen plays in New York after "Milestones," with which Mr. Harvey is the leading man, closes.

Frederic McKay has engaged Vida Whitmore for a prominent part in his forthcoming production of "The Tricky Mrs. Trevor."

Joe Robinson Haywood, who has been very ill for the past four weeks, is now up again and playing Lize in "The Old Cross Roads" at the Cleveland Theater.

Marie Dressler has introduced a song of her own composition entitled "Reminiscences" into the second act of "A Mix Up."

Helen Ewily is playing the leading role in "The Bear," presented by the Modern Drama Players at the Plymouth Theater, Boston, for special matinees. Vida Sutton appeared at the Toy Theater in this role.

Charles Sugah-Turner is in Washington, D. C., producing "The Two Gentlemen of Verona" for the Shakespeare Club. Mr. Sugah-Turner is designing the costumes and scenery for the play, using Reinhardt and Bakst models.

Frances Pritchard, the eighteen-year-old dancer, who has made such a tremendous hit in "The Peasant Girl," has been placed under contract to the Shuberts for the next five years. A similar contract was given to John Charles Thomas, the young baritone singer, who also scored.

The "A Pair of Sixes" company was entertained in Wichita, Kans., Feb. 25, at the home of Mr. and Mrs. Sam Houston whose son, John, is a member of the organization. Afterwards, the company was entertained by the Shriners at their Temple.

A theater modeled after Winthrop Ames's Little Theater, New York, has been opened as a feature of the Northern Pacific Building at the Panama-Pacific International Exposition at San Francisco. This is in addition to the model recently made for the New York exhibit at the Exposition by J. T. Edwards.

Mrs. William Winter, Jr. (Elsie Leslie), gave a box party at the Punch and Judy Theater last Friday afternoon. After the performance Mrs. Winter, who was the original "Little Lord Fauntleroy" in this country, for the first time met Annie Hughes, of "The Clever Ones," who was the original "Little Lord" in England.

Marjorie Bentley, premiere danseuse of "Chin-Chin," and Edmund Makaliff of the Century Opera House were the dancing features of the eighth of the series of "Moments Musicales" held at the Waldorf-Astoria on Friday afternoon, Feb. 19. Their numbers included "Hungarian Dance" by Brahms, "Recapsillation" by Drigo and Elgar's "Salut d'Amour."

THE FIRST NIGHTER

"THE PEASANT GIRL"

Music by Oskar Nedbal; additional numbers by Rudolf Friml. Book by Leo Stein, adapted by Edgar Smith. Lyrics by Herbert Reynolds and H. A. Atteridge. Staged by J. C. Huffman and J. H. Benrimo. Ensembles arranged by Jack Mason. Costumes designed by Melville Ellis. Produced by Messrs. Shubert in association with Comstock and Gest. Forty-fourth Street Theater, March 2.

Von Mirski ..... Ernest Hare
Countess Napolska ..... Edith Kingdon Hallor
Pan Jan Zaremba ..... Francis J. Boyle
Helena, his daughter ..... Emma Trentini
Count Bolo Baranski ..... John Charles Thomas
Bronio Von Popiel, his friend. Clifton Crawford
Wanda Kwadinskaja, dancer at the Opera. Letty Yorke
Jadwiga Pawlowa, her mother .. Ethel Houston
Witek, butler to Bolo ..... Henry Mack
Von Gorski ..... Charles Guidon
Von Senovics ..... Stanley Henry
Celeste ..... Frances Pritchard
Baroness Petroffski ..... Lucille Blair
Fraulein Dryzalska ..... Karen Krischner
Margot ..... Miss Davidson
Babette ..... Miss Berg
Marcel ..... Miss Gordon
Toinette ..... Miss Ervin
Doris ..... Miss Babbit
Angelique ..... Miss Lucey
Mellins ..... Miss Harrison
Violetta ..... Miss Flood

Members of the Ballet of the Opera: Misses Mitchell, Berry, Stallman, De Forest, Perle, Watson, Alexander, Bright, Lawlor, Harriman, Spencer, Raye, Paula, Wolf and Franklin. And Ensemble: Misses Reynolds, Kline, Ehlild, Berg, Dayton, Cedar, Sutton, Sipie, Clayton, Challenger, Werner, Estey, Horn, Tappen, Flood, Gordon, Taylor, Harrison, Davidson, Lampe, Crockett, Boyd, and Maury. Companions of Von Mirski: Messrs. Everts, Hall, Henry, Singiser, Wagner, Fost, Allison, Creft, Hamilton, Warren, Kessler, Miller, Lee, and Smith.

Act I.—Conservatory adjoining the ballroom. Act II.—Hall in the castle of Count Baranski. Act III.—The park before the castle.

"The Peasant Girl" is in for a good run. It is one of the best productions which the Shuberts have ever made, for it is not only splendid as regards scenery and costumes and a characteristic large ensemble, but it includes a number of first-class singers, and some ambitious music in the score is done full justice. So "The Peasant Girl" is remarkable for an admirable combination of all the elements that should go into the making of a first-class, even though designedly popular, musical work. In the cast are Emma Trentini and Clifton Crawford as the featured players, Francis J. Boyle, who for years played the part of Massakroff in "The Chocolate Soldier"; Ethel Houston, who is never seen except in musical attractions of a superior order, and John Charles Thomas, a young baritone, who shared the honors with the two principals; he has been singing with the Gilbert and Sullivan Opera Company.

I wish that all our musical comedy prima donnas could get together and induce Emma Trentini to show them how it is done. There has been nobody since Lotta in her line of work who incorporates the human galvanic battery principle so ideally as this little Italian. Her reception last week at the Forty-fourth Street Theater was most enthusiastic, and in this latest offering she shows more temperament, more vivacity, more action and movement that half a dozen comic opera stars of the regulation type put together, while at the same time she sings like a nightingale. She can lay no claim to beauty. Her petite figure is an asset, her English is execrable, but otherwise she relies entirely on her abilities.

Clifton Crawford came in for a warm reception that showed he has not been forgotten after his absence of two years; and he worked hard to divide interest with his co-star. Crawford is always best when at ease, for he is a natural entertainer, and he was not entirely at ease always, especially in the door scene, in which rather valuable time is wasted to force a laugh by a little wire-drawn horseplay. He danced well and scored favorably, as he always does. A specially brilliant young dancer won all hearts in a number of features with Mr. Crawford and others. Her name is worth remembering. It is Frances Pritchard.

Along with other merits, "The Peasant Girl" has a rather good story for its foundation. Count Bolo Boranski has a habit of falling in love, and being fallen in love with by every pretty girl that chances his way. He is high liver and a good fellow, and accordingly all but impoverished. Just now he has formed an ardent desire to possess the brilliant Wanda, dancer at the opera, with whom his friend, Bronio von Popiel, a rich and eccentric young bounder, is desperately in love, and who reciprocates his devotion, to the great chagrin of Bronio. Bolo is condemned to marry Helena, the daughter of Pan Jan Zaremba, whom he has never seen, and for whom he naturally does not care; but she has money and he agrees, blindfolded, to the marriage to replenish his wasted fortunes. As soon as Helena discovers that she is *de trop* with Bolo, she enters into a conspiracy with Bronio. The latter has promised to lend Bolo his frugal housekeeper for three months, who is to look after his household and save what can be saved of the spendthrift's estate. Helena disguises herself as a peasant girl, and pretends to be the housekeeper, and is soon established in Count Bolo's castle. Here she begins to introduce radical reforms. She banishes his drunken friends, locks up the supply of wines and acts as the unquestioned mistress. Bolo is not accustomed to this sort of treatment, and the two are soon at it, hammer and tongs. She smashes all the dishes, and carries matters with a high hand, and then turns her back on Bolo. But the lesson has served. The improvident young count begins to realize what he has lost in his housekeeper. In the last act his fortunes have mended somewhat, but now he gets the announcement through his friend Bronio that a peasant brother of Helena is on his way to demand satisfaction for his treatment of sister Helena during her term of service. Of course, the brother turns out to be Helena in the disguise of a boy. It is worth the price of admission to see the midget measuring herself against the big baritone. There is a mock duel, and by and by a clearing up of all the mystery when Helena reveals herself as the daughter of the rich Pan Jan Zaremba.

NEIGHBORHOOD PLAYHOUSE

The Neighborhood Playhouse at 466 Grand Street, presented on March 6 a new series of plays, "The Glittering Gate," by Lord Dunsany; "Tethered Sheep," by Robert Gilbert Welsh, dramatic critic of the *Evening Telegram*; and "The Maker of Dreams" by Oliphant Down. The programme, both in its text and its manner of presentation, gave unmistakable proof that the policy of presenting plays which will appeal to a public of varied tastes, interests, and ages was being closely followed. The plays were staged according to the ideas of the newer forms of decoration, and the excellent effects obtained, contributed in no small degree to the general high average of the performance. The acting was of the same, sincere, earnest standards of the opening play, "Jeptha's Daughter" and in one or two instances, it attained real distinction.

"The Glittering Gate"

A Play in One Act by Lord Dunsany.

Jim, lately a burglar, now dead. David Solomon
Bill, lately a burglar, now dead. Max M. Kaplan

This little play, which formed a part of the Irish Players' repertoire, is an ironic and whimsical satire on hope and the futility of believing that all is gold that glitters. The scene is a lonely place outside the shining gate of heaven, and the characters are two dead burglars, Jim and Bill. Jim has reached the city of the dead before Bill, and as he sits in his lonely, gloomy place, below which stars are twinkling, he has forgotten all earthly things save his fondness for beer. As the play begins he is seated among a great number of beer bottles in the vain hope that some day he will open one to find it filled. To the place comes his old pal Bill, enthusiastic and confident in his ability to pry his way into heaven with the aid of a nut cracker. Jim, pessimistic, attempts to discourage him, but to no avail, and soon we hear the screws of a lock falling as the gate is beginning to give way. Finally Bill reaches the end of his drill, as both are philosophizing upon the joys awaiting them. The gate is pushed back, but instead of the golden streets of heaven there is only a vast, cavernous black space, and the disillusioning discovery is made that "there ain't no heaven."

"Tethered Sheep"

An American Folk-Play in Two Acts, by Robert Gilbert Welsh.

Gran'dad Jeemson ..... Solomon Friedman
Mrs. Mandy Jeemson ..... Ida Schiff
Hut Stradley ..... Max S. Weber
Ben Jeemson ..... Jacob P. Lyon
Mose Snow ..... William Aistadt
Hosea Jeemson ..... David Goldstein
Zack MacPartlin ..... Abraham R. Harber
Joel Snow ..... Nathan Ozenhandler
Prim Jurginson ..... Samuel Goldman
Levi Jeemson ..... Louis Scherr
Lucindy MacPartlin ..... Frances Goodman
Bethady Snow ..... Rose Beatrice Schiff
Dr. Shad Medders ..... Max M. Kaplan

The scenes of this play are laid among the moonshining mountain folk of Kentucky, and the story, of a somewhat farcical nature, concerns a peaceful feud which has arisen over the indiscretion of a young Branch of the Jeemson family in marrying a girl of the McPartins when he was already engaged to wed Bethady Snow. The father of the slighted girl considers his family disgraced and proceeds to keep the young married couple apart through a spirit of revenge. While members of his gang are guarding the separate strongholds in which the lovers are confined, his resourceful daughter plans to effect their escape by falsely alarming the sentinels of the approach of revenue raiders. For this action the girl would have suffered badly at the hands of the outwitted guardians had not the obliging "revenuers" really arrived. Rose Beatrice Schiff as Bethady Snow acted with naturalness and simplicity. Her performance showed evidence of careful study. Idaz Schiff was excellent as old Mrs. Jeemson. The play undoubtedly would have had greater appeal had the male roles been well interpreted.

"The Maker of Dreams"

A Fantasy in One Act by Oliphant Down.

Pierrot ..... Edward Friedman
Pierrette ..... Bella Nodell
The Manufacturer ..... David Solomon

This was the most satisfactory offering of the evening in technical value as well as in the charm of its performance. It was suggestive of Barrie in its whimsical sentimentality. The scene is the cottage of Pierrot and Pierrette. The furnishings are all done in the black and white of the dancers' costumes-even to the flower pots ranged along the broad window sill. Pierrot and Pierrette have returned home from the theater, the boy disconsolate because he cannot find the ideal of his dreams, the girl grieved because he will not return the great love she bears for him. While he goes in search of a beautiful vision he espied at his performance, the maker of dreams enters, and consoles the girl. Pierrot soon returns unsuccessful and the dreammaker counsels him. He is a practical symbol and does not believe in following wills of the wisp; he goes away suggesting that true love will come to Pierrot at his own fireside. David Solomon was dignified and impressive as the dream maker. His performance was one of the most distinctive of the evening. Bella Nodell made a charming Pierrette, and Edward Friedman was a graceful and imaginative Pierrot.

ACADEMY MATINEE

Fifth Performance of Season 1914-15, by the American Academy of Dramatic Arts and the Empire Theater Dramatic School. At the Empire Theater, March 4.

After witnessing programmes of innocuous comedies, plays which presented but little opportunities for vivid characterization and which, because of their obviousness of situation and dialogue, were often insufferably dull, it was a genuine relief to see an offering which contained dramatic interest sufficient to bring out the talents of the embryonic stage stars.

In "The Truants," the pupils of Mr. Sargent's school did the best work of the season and in two or three instances acted with the distinction and intelligence of seasoned veterans. The play, described as a comedy, possesses a melodramatic climax, tense and thrilling enough to warrant a long stopover privilege for it on Broadway. It is well constructed and is far more interesting than many of the attractions now upon the Rialto. Why it has been overlooked by the shrewd strategists of theatrical production is not plain. About five years ago Mary Mannering appeared on the road in the play and won unqualified success, the cast including among others Zelda Sears, White Whittlesy, and Mary Nash, and Lena Ashwell has played it in London.

"The Truants"

A Comedy in Three Acts by Wilfred T. Celeby.

Bill Chetwood ..... Kenneth Loane
Dick Chetwood ..... Baron Kling
Lord Strelland ..... Ralph Collier
The Rev. Philip Preston ..... Gustave Rothe
Jack Carstairs ..... Norris Millington
Checkley ..... Raymond D'Orsay
Pegler ..... John E. Wise
Members of the Parish Council. Walter Todd, Jack Wessel, Watson White, Alan E. Edwards
Freda Savell ..... Etta Mansfield
Lady Darnaway ..... Anne Kendal
Pamela Grey ..... Zaina Curzon
Mrs. Collins ..... Rosella Cooley
Bent ..... Mabelle Davis

The scenes are laid at a country estate in England and the characters are members of country families, many of whom have wandered about the world and returned unconventional and care-free. Freda Savell, a refugee from a beleaguered town in Afghanistan, has brought with her a small boy whose parents, she claims, have been killed. She is engaged to Dick Chetwood, owner of the lodge and brother of Bill Chetwood, a likely young rover of somewhat elastic morals. In the party at the lodge is Pamela Grey, an impressionable young girl, who is desperately in love with Bill. Guided in her romance by a book which Freda had written several years before, and which treated unconventionally certain social customs, she plans to elope with Bill to America without the formality of a marriage ceremony. Freda attempts to restrain her protegee, but to no avail, when finally she seeks an interview with Bill. He, however, believes he has the whip hand over Freda, inasmuch as he possesses information of her past which would end her engagement to his brother. No sooner does he consider himself victorious when she threatens to kill him. The shot of the pistol arouses the household, but the matter is straightened out by ingenious explanations concerning burglars and the play ends with the young girl conscious of the error of her ways.

Etta Mansfield played Freda with the resourcefulness of one long associated with the stage. She acted with a quiet effectiveness, which made her performance particularly distinctive. Kenneth Loane as Bill was thoroughly convincing. His sympathetic interpretation of a somewhat villainous role qualifies him as one possessing great promise. Zaina Curzon made an appealing and spirited Pamela, and Norris Millington gave a good account of himself as the youngster, Jack.

"The Stepmother"

A Farce in One Act, by Arnold Bennett.

Adrian Prout ..... Watson White
Thomas Gardner ..... Alan E. Edwards
Cora Prout ..... Frieda Roberts
Christine Feversham ..... Rosella Cooley

This little farce, which concerned the romance of a middle-aged woman, was given as a curtain-raiser to "The Truants." It contained some bright moments which were brought out to advantage by the young players. The honors of this little skit went to Watson White as Adrian Prout and Frieda Roberts as his stepmother.

IRVING PLACE THEATER

The German players at the Irving Place Theater produced for the first time March 3 a new three-act comedy by Ottilie Ott, a Scandinavian author, entitled "Klein Eva," whose plot runs along rather original lines and whose performance was marked by the admirable work of Ilse Wehrmann as the title-role.

Eva is the daughter of a well-to-do Government official named Dam, who has had a liaison in his youth and is surreptitiously supporting an illegitimate daughter, named Ida. At regular periods he sends her a remittance in a portmonnaie through his friend, Dr. Brun, a young physician. Though Eva is educated as a strictly moral child, she has an intuitive understanding of things, and through the accidental discovery of the portmonnaie she develops a chain of evidence that soon links her father with Ida, for whom she has formed something of an attachment. Ida is a poor shop girl, ignorant of her parentage, and unhappy as a consequence. But Dr. Brun takes an extraordinary interest in her, and through Eva's unsophisticated intervention everything is smoothed out satisfactorily. She makes her mother see matters in a rational light, the father is glad to reclaim Ida through the intercession of the mother, and Ida is completely made happy by Dr. Brun's offer of marriage.

The comedy has many human touches and admirable scenes, and is rendered doubly interesting by the delightful work not only of Miss Wehrmann, but of Miss Schoenfeld as Ida, Anni-Rub Poerster as the mother, and last but not least of Director Christians as Dr. Brun, a charming characterization. In the non-tempestuous love scenes, no players can match themselves with the Germans, and in the scenes with Dr. Brun Miss Schoenfeld is the most charming of actresses.

AT OTHER HOUSES

STANDARD.—"Milestones" is the offering this week. The story has to do with the love affairs of three generations, and although the three acts are all set in the same room, the curtain rises each time upon a different setting—representing the periods of 1860, 1885 and 1912. The cast includes Florence Born, Mary Goulden, Winefride Latimer, Bettie Barnell, Katherine Herbert, Rupert Harvey, Gilbert Coleman, Gerald Rogers, L. G. Carroll, Ernest Laceby and Arthur Row.

LADIES' NIGHT IN WILMINGTON

WILMINGTON, DEL., (*Special*).—Manager Louis Alleman of the Playhouse at Wilmington, Del., in an endeavor to fill his house every night during the week during the playing of his Playhouse Players has introduced a number of features in addition to the regular show. A few weeks ago, he started to run a Ladies' Night at which every seat in the house was sold at 25 cents. A Country Store night for Saturday evenings was introduced also since then, and the latest addition to the features was an amateur night. All of the features introduced were successful but the last which proved to be a big frost. Week March 1, the Playhouse Players produced "Mother" in a very excellent manner. Margaret Anglin in "Lady Windermere's Fan" was here, 2. For the balance of week, 3, the players produced "Bought and Paid For." The San Carlo Grand Opera company will produce "Lucia di Lammermoor," "Tales of Hoffman" and "Aida," 19-20.

SAMUEL M. RACHLIN.

REAL FIRE LADDIES IN THE PLAY

SPOKANE, WASH. (*Special*).—The Spokane fire department carried off the honors in "The Still Alarm," which the Baker Players presented this week. Captain W. Eichelberger and half a dozen fire laddies from the various stations provided the thrills of the production. They played cards and chewed tobacco in orthodox fashion in the engine house without, however, saying a word, and they slid down the brass pole in realistic fashion when the still alarm came in. Leslie Reed made a particularly villainous villain and Henry Hall was as handsome a hero as ever saved beauteous damsel from flames, buzzsaw or onrushing express train. Miss Annabelle Moore, a local dancer, had several big moments in the piece as the soubrette. Elizabeth Ross had a congenial part as the mother, James Guilfoyle and John Sumner handled the comedy roles, Sumner being especially good as Jo Jones. "The House of Bondage" underlined. W. S. MCCREA.

GLASS CO., EL PASO

EL PASO, TEX. (*Special*).—The J. D. Glass Stock company returned to the El Paso Theater Feb. 18, and at special request put on again "Mrs. Wiggs of the Cabbage Patch." "The Chorus Lady," Feb. 19-21. The Glass company gave way on Feb. 22 for a benefit performance given by local talent for the Women's Club in "Pinafore." In the meantime the Glass company went to Las Cruses, N. M., for one performance, returning Feb. 23, opening in "The Stampede," which filled out the week.

"The Winning of Barbara Worth," March 2-3; "Modern Eve," March 6-7. The J. D. Glass Stock company finished their engagement Feb. 27 and left for San Antonio, Texas, where they have contracted for long engagements. The Lyric Players to big houses at the Crawford. Week of March 1. "The Trail of the Lonesome Pine" and "Lovers and Lunatics." T. E. SHELTON.

BUFFALO PERMANENT STOCK

BUFFALO, N. Y. (*Special*).—The Permanent Stock company at the Lyric, March 1-8, offered "The Curse of Drink" to well-filled houses. "The Confessions of a Wife," week March 8. BARKER.

EQUITY ASSO'N DEFENDS MEMBERS

Actors of "90 in Shade" Company Declare They Did Not Refuse Salaries—Bruere Against Sunday Performances

The refusal of four members of the Association—Messrs. Victor Morley, Edward Martindel, Fred Walton, and Pedro de Cordoba—to appear in the performances of "Ninety in the Shade," at the Knickerbocker Theater, New York, upon Saturday, Feb. 27, unless the manager, Daniel V. Arthur, should give them their salaries, due and unpaid, for the week ending Feb. 20, was made the subject of the Council's careful consideration at its last meeting in the association rooms on March 1. The men appeared before the body and stated their case, and from what they said, in view of all the circumstances, a motion to approve of their action was carried unanimously. Mr. de Cordoba was asked to prepare a statement, to be signed by the four members concerned, which the secretaries were formally instructed to issue as a refutation of any previously published charge, definite or implied, that the actors' stand had been reprehensible.

Further instructions were given the secretaries to send a letter to Charles Frohman, and one to Messrs. Klaw and Erlanger, disavowing, in behalf of the men, that they had looked to hold anybody but Daniel V. Arthur responsible for their salaries, and that in their action they exercised their undeniable rights, without meaning to oppress any one. The sending of the letter to Mr. Sommers, business-manager of the theater, informing him of their situation with Daniel V. Arthur, and the contingent step they would feel justified in taking, was held to be the sensible and proper thing to do.

The actors declare they did not refuse to accept one week's salary that was offered them. On the contrary, they acted in the matinee performance only after they were promised that one week's salary would be forthcoming. This promise was not kept. They expressed their willingness to complete the two weeks' service for the payment of one week's salary, and to go to Philadelphia with the company, and to play there without expecting further pay till the ensuing week should be ended. In short, they were ready to serve three weeks with only one week's salary assured them.

It is not intended to attribute too much meaning to the ill-considered words that may be spoken by honest enough men when in anger, but we must say that the great majority of actors we have known look upon the failure to give any professional performance, as announced, with serious disfavor. It is certain that the A. E. A. will never countenance such a thing except under the most extenuating circumstances. As a class, we affirm that actors, so far from abandoning a manager in adversity, will stick to him loyally, if he be truthful and direct with them.

A letter has been received from the Actors' Association of England, saying:

We recognise that the objects of the two bodies are identical, but, before proceeding further with the matter of affiliation, it would help if your Association would favor us with a copy of your rules. We should be glad to offer an Honorary Membership to all of your members. Such membership would entail submission to our rules and a concession of all its privileges.

Replying to a communication we sent Mr. Henry Bruere, City Chamberlain of New York, regarding a speech he was reported to have made at the recent banquet of The Theatrical Managers of Greater New York, he says:

I did not suggest, nor do I desire, or believe in, theatrical performances on Sunday. I know thoroughly the point of view of actors regarding this, and think it right. Sunday theatrical performances are an abomination. They are usually second rate, and do not fulfill the need I called attention to. I referred not to entertainments, but to recreations in which the public might participate, instead of merely beholding.

Regarding our resolution, as to the maintenance of The Actors' Fund of America, we are in receipt of a letter from its Board of Trustees, that states they do "not deem the Fund's present interest in this plan feasible or advisable."

June 15 is definitely settled upon as Actors' Day, under our auspices, at the Panama-Pacific International Exposition. An actors' rendezvous there, during the week of their convention, will be announced later.

The ballots for the actress representative are coming in by every mail.

By order of the Council,
RAUCE MCRAE, *Corresponding Secretary.*
HOWARD KYLE, *Recording Secretary.*

DENVER

DENVER, COLO. (*Special*). — "Rebecca of Sunnybrook Farm" charmed us all again Feb. 21-27. "Under Cover," with E. H. Warner, follows. The stock company are on the road for the week.

"The Man from Home" says Carl Anthony one of the character leads in which he delights Feb. 14-20. "The Arab" week Feb. 22.

The Tabor has been given over to pictures: "Sealed Orders," Feb. 14-20; Williamson's submarine films, Feb. 21-28; Ziegfeld "Follies" week March 1. "Potash and Perlmutter," week March 8. "Potash and Perlmutter," Ethel Barrymore, John Drew, Cyril Maude, Doris Keane, Guy Bates Post, "Daddy Long-Legs," "Passing Show of 1914," "Dancing Around," and "Chin-Chin" are booked for the Spring and Summer on their way to San Francisco. The Fair thus redounds to our advantage theatrically.

Billy B. Van and the Beaumont Sisters, and Mercedes, Feb. 15-21, and Alice Lloyd, Feb. 22-28, made for two good weeks at the Orpheum.

Carl Anthony was excellent as the minecowner in that old favorite "The Heir To The Hoorah," Week March 1. "Over Night," Week March 8. The proceeds of the performances March 1 went for a charity benefit under the auspices of The Denver Trade and Labor Assembly and The Theatrical Stage Employes Organization. Frederick V. Bowers headed the Orpheum bill March 1-7, Sylvester Schaffer week March 8.

"A Fool There Was" ran for ten days at the Isis, which is something of a triumph for a film. Isreal Amter, a resident of this city, with his opera, "Winona," was a strong contestant for the $10,000 prize recently awarded by the National Federation of Musical Clubs. A pretentious historical pageant, planned and acted by Denver teachers, was shown at the Auditorium Feb. 28.

FREDERICK D. ANDERSON.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—"The Poor Little Rich Girl" played to a poor week's business at the Olympic March 1-8. Olympic: Gillette-Bates-Dore in "Diplomacy" March 8-14. Shubert: "The Passing Show of 1914" March 8-14. Shubert, dark.

VIVIAN S. WATKINS.

PITTSBURGH

PITTSBURGH (*Special*).—De Wolf Hopper and the Gilbert and Sullivan Opera company appeared at the Alvin March 1-6 in "The Mikado," "Iolanthe" and the "Pirates of Penzance." All well attended. Prominent in the support were Arthur Cunningham, Arthur Aldridge, Idelle Peterson, Herbert Waterous, and Gladys Caldwell. Lew Fields in "The High Cost of Loving" week March 8.

The Nixon had Annette Kellermann in "The Model Girl" week March 1. "I Like 'Em All," and "I Don't Care What You Do to Keep Me from Falling Asleep" were hits of the piece. Among others in the cast were Otis Harlan, Edith Decker, and Gertrude Vanderbilt. "The Poor Little Rich Girl" March 8-13.

"It's a Long Way to Tipperary" was the attraction at the Lyceum and did a good business. "In Old Kentucky" March 8-13.

Gertrude Hoffman's Revue was the big headliner at the Grand week March 1, and was one of the most elaborate productions ever seen in vaudeville here. Frances Nordstrom (formerly leading woman of the Schenley Players at the Schenley Theater) was seen at advantage in a one-act sketch, "All Wrong." Others prominent on the bill were Bert Fitzgibbon, Hymack, and Fritz and Lucille Bruch. Harry Hoodlat is the headliner March 8-13. The Fay Foster company drew largely at the Victoria March 1-6; same can be said of the Rector Girls at the Academy. Bert Baker and the Ben Tons were at the Gayety and Lew Kelly; Behman Show week March 8.

D. JAY FACKINEN.

LYCEUM REOPENS IN ELMIRA

ELMIRA, N. Y. (*Special*).—The reconstructed Lyceum opened Feb. 26 under the management of Lee Norton with a pleasing production of "The Yellow Ticket"; large house. "The Little Cafe" drew two good houses, Feb. 27. The Royal Grand Opera company in "Loria" "Lammermoor pleased a large house March 1. Kibble and Martin's U. T. C. March 2; capacity. "The Old Homestead" March 3. Strong vaudeville at the Majestic, and Paramount pictures at the Colonial drew capacity March 1-6.

J. MAXWELL BEERS.

LETTER LIST

WOMEN

Austin, Peggy, Adora Andrews, Luella Arnold.
Barton, Gladys, Edith Burch, Mrs. A. Bierly.
Chandler, Daisy, Jule Calhoun, Fay Courtney, Jessie Carr, Alice Clifton.
De Becker, Maria, Lelia Davis, Lillian Dix, Lillian A. Devere, Dorothy Daley, Viola Dana.
Frost, Lelia, Kirsteen Forrest.
Gilmore, Laura, Maude Gilbert.
Harris, Saidie, Maud Hartley, Mrs. H. J. Hewitt.
Loring, Lucille.
Mack, G., Zoa Matthews.
Pepper, Mildred, Blanche Pantzer.
Rose, Eleanor, Violet Romer, Shelby, Miriam, Tillie Sallinger, Mrs. B. Sommerville.
Yokes, May, Lucy Vigora.
Warner, Amie, Miss Billie Wilson.

MEN

Anderson, Paul, Jno. Alden.
Barwald, B. H., St. Clair Bayfield, J. Berkson, Arthur Benton.
Clark, L. F., Frank Collier, W. A. Craven, Wm. P. Cullen, E. W. Chipman, Shep Camp, Cameron Clemens.
Doucet, Paul, Arthur Donaldson, H. R. Duffield.
Evans, Thos. D.
Fender, J. S.
Glaser, Vaughan, Louis Gordon, Richard Garrick, Mr. Glecko, Geo. Graves, Jas. Glasgow.
Harris, Val, Mahlon Hamilton, Jefferson Hall, Warren Hill, L. D. Hollister, W. J. Henderson, A. Humes.
Irwin, Thos. J.
Knowles, Harry, Frank Kilday.
Latscher, Albert, Geo. Le Guere.
Miller, Louis, Robt. Mansfield, Al. McGinnis.
Naves, Phil, Oscar Northeet.
Potter, Paul, Frank Phelps, W. R. Parker.
Robinson, Harry, Jno. E. Rabbe.
Sabine, Lloyd, Frank Sterling, Gordon Standing, Jack Sidell, Armand St. Claire.
Wray, Jno.

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SPRINGTIME IN MANCHESTER, N. H.
MANCHESTER, N. H. (*Special*). — The Star Park, March 1-6, Watson's Orientals drew good houses. "The Blindness of Virtue" March 8, played to a poor house. Manager Harold Coutts of the New Park announces that "The Road to Happiness," with William Hodge, will play a return engagement May 10. Other good attractions are being booked for after the Lenten season. Star: John Emerson is to put Bachelor's Romance" (new the movies) previous followers on this date, March 6.

J. J. MANNERS.

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MEMORIAL TO IRVING AND WIFE

WINNIPEG. (*Special*).—A tablet to the memory of the late Lawrence Irving and his wife, Mabel Hackney, was unveiled at the Walker Theater in this city by Sir Johnston Forbes-Robertson, March 1, who made an appropriate address. The theater was crowded with representative citizens. The boxes were reserved for city officials and specially invited guests. The tablet was set on an easel to the left of Sir Johnston and draped in black velvet and purple silk.

ETHEL BARRYMORE'S PLANS

Ethel Barrymore will continue in "The Shadow," at the Empire Theater, until Easter, when she will begin a tour of the country. Next year Miss Barrymore will be seen again in "The Shadow" until Christmas, when she will return to New York in a new comedy under Mr. Frohman's management.

"GOOD NIGHT NURSE" ATLANTIC CITY

ATLANTIC CITY, N. J. (*Special*).—"Good Night, Nurse," A. H. Woods's latest winner, had its start at the Apollo last week and the house was packed.

The Nancy Boyer Stock company, at the Kingston, N. Y., Opera House, week March 8.

In Memoriam

In loving memory of MRS ANN LLOYD BURT. Passed on March 1, 1914, beloved mother of Rev. R. Lloyd Roberts, Elizabeth Strobridge-Jones, William Burt and Laura Burt Stanford.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

So much has been written about the Municipal Theater of Northampton, Mass., and its stock company, that THE MIRROR is prompted to reproduce an extract from the Springfield *Republican's* Northampton correspondent's letter concerning the venture that has had national publicity. It will be news to many that Mr. Walter Pritchard Eaton, a leading dramatic critic who is interested in the movement, regards its success as merely monetary. The Northampton correspondent says:

"For a town the size of Northampton to maintain a stock company in any kind of play seems almost a marvelous accomplishment when compared with the experiences in stock of much larger places. But the Northampton experiment has not been altogether a success, even financially. Perhaps Mr. Eaton was not told that a deficit of $6,000 was made up from private sources in the first year, and a deficit of some $2,000 in the same way the second year. This year the management appears to have frankly conceded the point that, if the stock company is to be maintained through the box-office, the people must be given the plays they want, also the stock company receipts have been reinforced by profits from several performances by road companies. The result seems to be that the theater has fair promise of getting through the season without a deficit, or with a deficit no larger than the city government will be willing to meet. . . . The plays this season have been largely selected by popular vote, and on recommendation of the citizens' committee on plays."

PLAYERS WHO PLEASE THE BRONX

"The Blindness of Virtue" was ably presented week March 1, by the Keith Players at the Bronx Theater. Rowden Hall gave a capital performance of Rev. Harry Pemberton and Luella Morry was an excellent Mrs. Pemberton. Fred C. House played Archibald Graham well, but the character did not display his abilities at their best. Julie Herne as Effie received a warm reception after her week's rest, and presented an impetuous and graceful characterization that emphasized the alluring charms of her vivacious personality. Helen Radcliff and Walter Marshall were noticeably good as Cookie and Fred Collins. Margaret Fielding as Mary Ann and Hattie Arnold as Mrs. Lemine caught the spirit of their roles. Week March 8, "Where the Trail Divides."

The Wadsworth Players presented "The Wrong Way" ("Driftwood") week March 1. One would have to go a long way to find Wards Howard's equal in "Panthea" or "The Vampire," but the emotional role in this play is of an entirely different kind, and Miss Howard's performance did not suggest the alternations of calm wretchedness and forlorn submission against unconquered strife. Richard Ogden as James Wayne was earnest and forceful and Edith Spencer a most successful Mrs. Simpson. John Lorens played Lawrence Grove excellently while Jerome Renner did good work as Tom Parker. Henrietta Goodwyn appeared to advantage as Hattie Simpson as did Bert Wilcox in the character of Dan. Carroll Daly, Neil Pratt, Ethel Hunter Grey and Katherine Cozzens gave excellent support. "A Bachelor's Honeymoon" week March 8 with "The Call of the Heart" to follow.

IDA C. MALCOMSON.

CALBURN PLAYERS

BRIDGEPORT, CONN. (*Special*).—"Baby Mine" was given March 1 for the entire week by the Calburn Players in their most approved style. The house was a large one, while the applause was hearty and imperative, particularly at the end of the second act, when there were at least ten curtain calls. Lowell Sherman celebrated his return to the company after a week's vacation by making a great hit in the part of Jimmy Jinks, and the supporting company vied with him for supporting honors in the production. Edward Darney played the part of Alfred Hardy in a manner which carried the piece along at a rapid fire rate of speed. Miss Beverly West, who portrays the part of Zoie, has not been seen before in such an important part, and portrayed same splendidly. Miss Emma De Weale, who enacted the role of Rosa, the part being very small, but was handled in Miss De Weale's capable manner. Mr. John T. Dwyer as O'Flarety was very good in the small role. Bernard Thornton and Fred Roland, the officers, and Miss Beatrice McMullen were all very fine in their respective roles. During the week of March 8 the Calburns were seen in the "Traveling Salesman."

ALLEN P. WEIL.

GERMAN STOCK, CINCINNATI

CINCINNATI, (*Special*).—The German Stock company which has been giving a performance every Sunday night at the Emery Auditorium, and which was recently in financial difficulties, seems to have gotten on its feet again, and the performances are continuing weekly to good business. "Rockspreunge," a farce, night March 1.

FROOME.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE., (*Special*).—The Baker Players closed the month of February with a strong performance of "Secret Service." Honors fell to William H. Powell in the leading role. The part of Edith Varney particularly suited Cora Belle Bonnie. Florence Roberts and Will Lloyd both shone in their parts. When the Baker Players resumed March 8, after vacation of one week, it was with Dorothy Shoemaker as leading woman and Edmond Elton as leading man. Miss Shoemaker headed the Baker Players last season, but Mr. Elton is new to the Pacific Coast.

LOGAN.

PRINCESS, DES MOINES

DES MOINES, IA., (*Special*).—The Princess Stock company gave a splendid presentation of "Mrs. Bumpstead-Leigh" week Feb. 28. Fay Bainter as Mrs. Bumpstead-Leigh is charming, and has an excellent opportunity to show her ability in mimicry. Edward Woodruff, Mary Horne, Robert Brister, William Forestelle, Dorothy Mortimer are all well cast. Capacity houses at all performances. Director Morrison and Assistants are receiving much praise for the elaborate scenic production of "The Sign of the Cross." "The Littlest Rebel" week March 6.

A. KAHN.

MARGUERITE SKIRVIN.

Marguerite Skirvin, the new and attractive leading woman at Poli's Theater in Hartford, Conn., has been intrusted with the first presentation of "Rebecca of Sunnybrook Farm," in stock without the presence of Edith Taliaferro, the creator of the character. Miss Taliaferro has appeared in this play as "guest star" throughout the East. The appearance of Miss Skirvin in the title-role is the first time it has been done without Miss Taliaferro. Miss Skirvin is in her second month as leading woman in Hartford, and her popularity is at its highest ebb. She retired from the Famous Players' Film Company to accept this engagement.

BONSTELLE STOCK, WEST END THEATER

For the fifth week of its engagement at the West End Theater, the Bonstelle Stock company are presenting the present week, "Forbes Robertson's great success, "The Passing of the Third Floor Back." The presentation is the direct result of several hundred requests which have been made to the management of the company during the past month. Miss Bonstelle, the star and directress of the organization has arranged a system by which the plays presented in the future will be those chosen by the patrons of the house. Supporting the star in the current week's production are Corliss Giles, Robert Adams, Hugh Dillman, Hardin Rickman, Charles Kennedy, Kathleen Comegys, Mabel Mortimer, Sue Van Duser and others.

NEW STOCK COMPANY IN CLEVELAND

CLEVELAND, O., (*Special*).—Five years ago Carolyn Gates and Arling Alcine tossed a coin in Salt Lake City one afternoon to see which of the two was the worst actor. They were both with the Willard Mack Stock company, but were buried in such minute parts that hardly anybody knew them. The other day, it was Feb. 26, they were in their dressing room at the Cleveland Theater, receiving congratulations as owners of a new stock company—the Alcine-Gates Players. They have purchased the interests of Holden and Edwards and March 8 the new organization opened in "Old Heidelberg." Besides Mr. Alcine and Miss Gates, the cast includes Messrs. Douglas Dumbrille, Lew Welch, Paul Griffith, E. F. Hawkins, Ralph Newman, Walter Riley, Frank Gillig, John Memmer; Misses Josephine Deffry, Grace Hamilton, Arline Ross and Ida Kashner.

A.

BROADWAY PLAYERS, CAMDEN, N. J.

O. B. Wee's Broadway Players now in their fifth week at the Broadway Theater, Camden, N. J., report increased receipts each week since their opening. "Damaged Goods" was offered the last week in February with the result of packed houses practically every performance. "Bought and Paid For" March 15, with "Little Lost Sister," "Fine Feathers" and "The Trail of the Lonesome Pine" to follow. The company includes Miss Louise Price and Robert Le Sueur, leads, Maud Barber, Frances Agnew, Katherine Thayer, Herbert Light, David Walters, Lee Harvey, Fred Strong, Otto Koerner, H. J. Spellman, E. L. Oberman, and Harry Myers.

TEMPLE PLAYERS, MALDEN, MASS.

The Temple Players, Malden, Mass., offered "What Happened to Mary," March 1, before two well filled houses. Miss Margaret Brainard made her initial appearance with the company as Mary, and made an excellent impression. Earle Craddock was seen as Captain Jogiferi, a role which he has played an entire season on the road. The production was excellently staged by Frederick Loomis.

"STOP THIEF" BY DAVIS COMPANY

PITTSBURGH, (*Special*).—"Stop Thief" drew daily throngs at the new Davis March 1-6. Charles Gunn and Florence Malone in the principal roles made favorable crooks, while Louis Kimball was a praiseworthy groom. The other roles were in the competent hands of Charles Halton, Joseph W. Kane, Mrs. Deahon, Jessie Mueller and Florence Flynn. "Maggie Pepper" week March 8.

PACKINER.

FALL RIVER FAVORITES BACK

FALL RIVER, MASS. (*Special*).—A theatrical announcement that brought gladness to the hearts of hundreds is that the popular Premier on Rock Street, rejuvenated and tinged with youthful freshness, opened its doors for the Spring and Summer season March 1, with an admirable variety of attractions in a combination such as Fall River has never seen—plays, vaudeville and pictures, all in one entertainment. It marked the debut of the Premier Players, mostly favorites from the late Bijou and Malley-Denison companies, and brought back to Fall River the universally popular leading lady, Carolyn Elberta, for two seasons the idol of the city, who has closed her engagement at the Gotham Theater, Brooklyn, and been induced to return here not alone by the liberal offers of the management of the Premier, but by the scores of letters and appeals from friends and admirers. Clyde Bates, who will assume leading male roles, is an actor of unquestioned ability and much magnetism, and Maude Grafton, Albert Bushee and Violet Mahar have all won high place in the regard of the city's theatergoers. The new stock company made their first appearance in "The Battle" and scored a big hit. Miss Elberta was accorded an ovation on her opening and was presented with many beautiful flowers. Clyde Bates made a favorable impression and is an actor of whom good things may be expected. Maud Grafton, Albert A. Bushee and Violet Mahar were well received. Well staged. Large attendance.

W. E. GEE.

POLI PLAYERS "WITHIN THE LAW"

NEW HAVEN, CONN., (*Special*).—The Poli Players scored their biggest success in "Within the Law," week of March 1, since their establishment at the Hyperion Theater as a permanent stock company. The piece received the most consideration in a recent voting contest held by the management of the theater, although it has played over 20 performances in this city by road companies. Miss Jane Morgan was delightful in the role of Mary Turner and Charles Carver as Richard Gilder did ample justice to that particular role. The part of Joe Garson was in the hands of William Townshend and Malcolm Owen gave a finished portrayal of Eddie Griggs, the English crook. William Bonney as Police Inspector Burke, Harry Bewley as Detective Cassidy and Henry Oehler as Edward Gilder contributed excellent support in their various parts. Miss Frances Williams gave a finished touch to the role of Agnes Lynch. Miss Bella Cairns was bewitching as Helen Morris and Miss Irene Gordon as Gilder's private secretary again scored a pronounced hit. The rest of the cast gave excellent support. "The White Sister," week 8.

DANIEL W. DELANO, JR.

BAINBRIDGE PLAYERS COME BACK

MINNEAPOLIS (*Special*).—After several months of stock competition between the Huntington Players at the Shubert and the Bainbridge Players at the Bainbridge, Wright Huntington retired from the local field and will confine his activities to his stock company at the Shubert in St. Paul. The Bainbridge Players thereupon returned to the Shubert, where they had previously appeared, inaugurating the event with an elaborate production of Sardou's "Cleopatra," with Florence Stone in the title-role. Averill Harris was remarkably good as Antony, and the other roles were excellently filled by Joseph Holicky, Edwin Redding, John Dillon, Karl Ritter, Louise Farnum, Ruth Harding, Marie Gale, Pete Raymond, Ray Lloyd and the others of the supporting company. Charles Dowd continues as stage director and Theodore Hays will be the house manager for A. G. Bainbridge, Jr.

Of the Shubert company, Bertop Churchill will return to Providence, R. I., for his tenth season as leading man in stock in that city; Ethel Grey Terry and her husband, Carl Gerard, go to the Huntington company in St. Paul; Charles Conrad and Edwin Holt, Jr., go to Minot, N. D., for a stock engagement; Edwin Bailey and his wife, Grace Lockwood, have gone to New York; and Henry Gsell will rest a month at Aurora, Ill., and will then return for an engagement with a local motion picture company, now forming.

MILES.

LANG-MILLER, DENVER

DENVER (*Special*).—The Lang-Miller company scored a big success in "Rebecca of Sunnybrook Farm," Feb. 21-27. Extra matinees were given Friday afternoon and Saturday morning. The company went on a tour of the State Feb. 28-March 6, to make room for "Under Cover." H. B. Warner, Rita Stanwood, and Isabel Irving did the best work of an unusual cast. The management of the Broadway is now in the hands of Mr. Miller and Miss Lang.

ANDERSON.

PRO TEM. IN PITTSBURGH STOCK

Edwin H. Curtis, stage director, opened a special engagement with the Harry Davis Stock company at the New Davis Theater, Pittsburgh, Pa., March 2, to continue during the absence of Mr. Dennis Harris.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—Too much praise cannot be heralded about the clever manner in which members of the Grand Opera House Stock company acquitted themselves in "To-day," which was offered March 1-6. Noel Travers gave his very best performance of the season as Frederick Wagner. He wisely refrained from overacting in the final scene of the third act. Mary Hall, as the unfaithful wife, handled a most difficult role in a convincing manner. The work of Reynold Williams and Minnie Stanley as the parents was admirable, especially that of the former. Pearl Ford, a local favorite, returned to the Grand. She won favor as Mrs. Garland, while Carolyn Hall appeared as Mrs. Farrington. Other members were cast in insignificant parts. Next week, "Too Many Cooks."

There was nothing lacking in the Crescent production of "Help Wanted." Director Masson made sure of that. Leah Winslow was exceptionally pleasing as Gertrude Meyer, while "Handsome Bob" Gleckler lived up to his reputation as an ardent lover in the role of Jack Scott. Ainsworth Arnold gave his standard performance of Jerrold Scott. Charles Wilson, William Everts, Clara Mackin, Isadore Martin, and June Moore were seen to advantage. Beatrice Moreland took suddenly ill during the third act on Monday evening. Carrie Lowe went on and read the part so well that she was accorded an enthusiastic ovation. Next week, "Disraeli."

Ann MacDonald gave a pleasing interpretation of Mayra in the "Yellow Ticket," last week at the Gotham. Theodore Friebus made the best of the role of the journalist. F. A. La Duke made his debut as Baron Audrey. The part of the police official was capably handled by Director Kirk. Jack Rollens, Florence Pinckney, William Amsdell, William Davage, and Albert Gerhardt were included in the cast. Next week, "Rebecca of Sunnybrook Farm."

Governor William Watson, father of Evelyn Watson, who is leading woman with the Baker Players at Rochester, has been ill in Brooklyn for the last three months. Last week he was taken to Rochester from where he will be sent to Clifton Springs for recuperation by his daughter. The Mirror wishes you a speedy recovery "Governor."

Mrs. Robert Gleckler, wife of the Crescent's popular leading man, has just arrived from Pasadena, Cal., where she has been visiting relatives.

J. LEROY DAUB.

NEW STOCK IN KANSAS CITY

KANSAS CITY, (*Special*).—An important addition to the Auditorium stock company will be Miss Edna Bruns, who made her debut as the leading woman of the company week March 1 in the role of "Madame X." Mrs. Clay Clement, in taking the role of "Mary," in "Forty-five Minutes from Broadway," proved a most adequate lead for this special type of show, and won much praise for her performance. Miss Bruns was for five years the leading woman for Francis Wilson, appearing with him in "When Knights Were Bold," "The Bachelor's Baby" and "The Spiritualist." Her principal engagements have been with Howell in Boston, Richard Gordan in Washington and Ramsey Wallace in New Haven.

Another announcement of interest is the return engagement of Miss Dorothy Mortimer, the very popular ingenue of last season's company. Miss Mortimer opened her engagement following "Madame X" in "The Concert," March 8. Miss Mortimer, while with the local company last season, gained the reputation of being the "niftiest dresser" on the local stage. She never duplicated a gown in her last season's engagement here, and promises a like sartorial record for this season.

"Lover's Lane" enjoyed a splendid production at the hands of the Auditorium Stock company, Feb. 28-Mar. 6 and played to large audiences nightly. Ralph Kellerd, as Rev. Thomas Singleton, gave an impressive performance and was well received, while Vessie Farrell, as the divorced choir singer, and Peggy Unertl, as the adopted waif, shared in the honors with him. Clay Clement, E. J. Blunkall, Frederick Manatt, Marie Prather, Henry Crosby, Edith May Clark, and Ida Head carried other principal roles to success. "Madame X," 7-13.

CAMPBELL.

ST. LOUIS' NEW STOCK COMPANY

ST. LOUIS, MO. (*Special*).—The popularity of the two stock companies that have been playing here for some time, has led to the opening of another company, which will be known as the King's Stock Company. Florence Roberts opened the house March 8 in "Zaza." The management expects to have various stars feature the attractions.

"The Girl of the Golden West" received a competent production at the Park Theater, 1-8, by the Players' Stock company. Marion Ruckert, as the girl, appeared to excellent advantage and Mitchell Harris, as the man, was well liked. John Maurice Sullivan, as the gambler, gave a consistent performance and deserves special mention. The rest of the company gave worthy support.

"The Girl in the Train" was excellently played by the Park Opera company. Roger Gray as the judge did one of the best pieces of work he has done since opening with the company. Sarah Edwards as the actress was excellent and deserves unstinted praise. Mabel Wilbur as the wife and Humbird Duffy as the husband also scored. Mae Hanley, Louise Allen, Ed Smith, George Nathanson and Royal Cutter are other members who deserve special mention.

WATKINS.

EDWIN MORDANT ON STOCK

Mr. Edwin Mordant whose characterizations on the stage have always been marked by intelligence and individuality has decided to give his time to the direction of first-class stock organization. In his opinion the man who manages, has no time to act. He has tried it. Mr. Mordant is an advocate of the stock proposition. He says "the stock company is the real school for the actor, and from it came the most successful stars of the American stage. Much depends, however, on the director." Mr. Mordant was featured for two years by Henry Miller in "The Great Divide," and played the Drainman in "The Servant of the House" under the same management. He played Duke Theseus in "A Midsummer Night's Dream," when Annie Russell as the star opened the Astor Theater. He was also prominent in a number of other successful engagements. At the opening of the present season he was with "The Revolt" in which Helen Ware was the star. Mr. Mordant at the moment has no engagements.

STOCK SUCCESS IN PROVIDENCE

PROVIDENCE, R. I., (*Special*).—The success of the Colonial stock company under existing theatrical conditions again demonstrates the fact that Providence is a very fertile stock field. Manager Spink has secured a strong list of plays, including many recent successes. The advance sale for "Maggie Pepper," March 8-13, is the largest of the season. "The House of Lies," 1-6 was notable chiefly because the performance gave evidence of the perfection attained by the company during the few weeks since it was organized. Rose Mary King did her best emotional work. Laura Tintle, ingenue of the Colonial Stock, makes her first appearance in "Maggie Pepper."

D. C. CHACE.

DEBUT IN MOZART PLAYERS

ELMIRA, N. Y., (*Special*).—Miss Billy Long made her debut as leading woman with the Mozart Players at the Mozart Theater, March 1-6 as Emma Brooks in "Paid in Full" and scored an emphatic hit. G. Swayne Gordon was a pleasing Jimsy Smith, Henry Carleton an adequate Joe Brooks, and Harry McKee a splendid Captain Williams. Dora Booth, Emma Carrington and Jack Roche also did well and Carle Oltz directed an attractive musical program. "The Burglar and the Lady," 8-13.

J. MAXWELL BEERS.

VERMILYE COMES BACK

Harold Vermilye, known as a juvenile man, has decided to return to the stage. For the past year and a half he has been associated with Mr. Augustus Thomas in his motion picture productions, and was also interested with Harry R. Raver in the exploitation of "Cabiria."

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BALTIMORE

All-Star Galaxy, After the Plays, Visits, Dines and Dances to Celebrate T. D.'s 45th

BALTIMORE, March 8 (*Special*).—For the second time this season the Maryland commanded unusual attention by reason of the presence of that charming actress Charlotte Walker, who headed the bill, and Karl John, whom we all remember through his various visits with the Metropolitan. Lack of space forbids an equitable review of Miss Walker's performance and the extraordinary merits of her sketch, "The Night Have Been," in which Miss Walker furnishes some of the best work of her career. Reginald Sheffield proves himself the best child actor we have seen. Belle Baker, a great favorite in town, played her third visit to us this season, and we shall gladly look forward to her fourth, and even a fifth if bookings can be arranged. She is an artist of the first rank. Karl John's singing was characterized by splendid tone production and excellent phrasing. The house was completely sold out at every performance. "The Third Party," "The High Cost of Loving," and "A Pair of Sixes" completes the trio of exceptionally amusing farces which have visited us this season. To Ralph Hers, Mark Smith, and Ethel Jackson go first honors for delightful performances in the latter play. As was to be expected, the Academy played to capacity audiences every night with the magic names of Julia Sanderson, Donald Brian, and Cawthorn as the lure in "The Girl from Utah."

One of the most important as well as interesting events of the local theatrical season was the reappearance of Mrs. Pat Campbell in "Pygmalion" at Ford's Monday night, where she was received by an enthusiastic audience which numbered most of the exclusive set of the town. The company surrounding Mrs. Campbell is the same that has supported her in other cities. "The Bird of Paradise" week March 15.

The much discussed Eltinge Theater success, "The Yellow Ticket," to which we have been looking forward with considerable pleasure reached town this week to fulfill its long deferred engagement at the Academy. The cast presenting the play is an extremely capable one, and we have only the highest praise for Zola Telmart, who enacts the chief role with considerable force. The play was received with evident favor by a good-sized audience Monday. Maude Adams week March 15.

"Excuse Me" returned to town Monday, and opened its first engagement here at popular prices at the Colonial. Baltimore has always been very loyal to this little comedy, and its numerous engagements have always been played to overflow houses, for it was here that it first saw light some four years ago at the Auditorium.

The last of the series of concerts by the noted Philharmonic Orchestra of New York was given at the Lyric March 8, before a splendid audience. The programme included the Schubert Unfinished Symphony in B. Minor, the Liszt Symphonic Tone Poem, "Tasso," and the Tannhauser Overture. The soloist was Elena Gerhardt. Mr. Stransky's readings are always marked with a surprising virility, and his concerts are undoubtedly enjoyed by a greater majority of people than any other visiting orchestra.

Tunis F. Dean, manager of the Academy, was host at an elaborate supper dance given March 3 to celebrate his forty-fifth birthday. He was the recipient of hundreds of telegrams and letters of congratulation, which were further augmented by a deluge of remembrances in a material form. Among the members of the profession at the supper and dance were: Julia Sanderson, Venita Fitzhugh, Grace Hunt, Ethel Jackson, Charlotte Walker, Marion Ballou, Queenie Vassar, Belle Baker, Donald Brian, Joseph Cawthorne, Ralph Hers, Stanhope Wheatcroft, Richie Ling, Edward Reuton, Arthur Hoyt and Mr. and Mrs. Harry Heakel.

Miss Julia Sanderson was the guest of honor at several teas last week by friends in town, and she was also entertained at dinner by Mr. Dean; the other guests being Mr. Brian, Miss Fitzhugh and Mr. Cawthorn. Charlotte Walker, who also enjoys a wide circle of friends in Baltimore, was extensively entertained. Dinners were given for her almost every evening of the week. During one of these affairs Miss Walker was robbed of a handsome gold mesh bag, which had been left with her wraps.

The magnificent Hippodrome, with its wonderful pipe organ, has evidently felt the pressure of hard times, for the management has made a sweeping reduction in the matinee prices. All seats in the house now being sold at the same figure.

J. B. KERR.

WHO'S WHO IN IOWA

IOWA FALLS, IOWA (*Special*).—"The Girl of My Dreams" proved the best musical show seen here in years, Jan. 23, and scored a big hit. Harland Briggs and Countess Olga Von Hatzfeldt in the leading roles were ably seconded by Irving Brooks and Marie Greiner in secondary roles, while the entire cast and production were first-class.

Jake Vetter, who was ahead of "Bought and Paid For" earlier in the season, was in the city Jan. 20. He is now booking "Peck's Bad Boy" in the smaller towns of Iowa, having framed a show of five people in Chicago to play the bill.

F. M. Shortridge, who sent out "Was She to Blame" early in the season, has closed the company because of poor business. Less than $15 gross at McGregor established the low record for the show.

George Gordon, as business-manager for Hugo Koch in "The Call of the Cumberlands," was in the city Jan. 19. Mrs. Gordon, who has been playing a character role with the "Calling of Dan Matthews" company, has been forced to close owing to trouble with her eyes.

Erl Mack, a member of the Guy Hickman company, died of pneumonia during the company's engagement at Mason City. The remains were taken to Blair, Neb., for interment. The whereabouts of his wife are unknown.

"A Pair of Country Kids" seems to have set a new record in Southern Iowa recently, where one town gave the show $11.90 and another $19. The play closed.

Colonel Leslie Davis is booking a musical attraction over the Walker Circuit in Minnesota and the Dakotas. Milton Shuster is featured with the attraction.

Edwin Percival has been sent in advance of "Mrs. Wiggs of the Cabbage Patch." He succeeds Fred J. Bates who will go in advance of a tented attraction the coming season as contracting agent.

Bert Chipman, who has been doing advance work for some of the Jones and Crane attractions out of Chicago, will have the annex with the Gollmar Bros. show the coming season. Ert Hunt, known in musical comedy circles as a producer, is now associated with the Alvord and Jimmy Eviston Musical Comedy company.

The Lyric Theater, of this city, which was damaged by fire the first of the year, has reopened and is playing independent vaudeville in connection with pictures.

"A Pair of Sixes" at the Metropolitan, Jan. 23, pleased fair business. Excellent cast including Rita Carlisle.

A bill has been introduced in the Iowa legislature that provides for municipal theaters to be managed by cities the same as public utilities.

Dubinsky Brothers, who have made good with a stock company at Sioux City, announce they will expend $20,000 to improve the Colonial Theater in that city and $8,000 on the airdome under their control.

Following a suit by Tom Arthur of the Cecil Theater, against Eva Tanguay for failure to give a matinee performance in Mason City, Miss Tanguay has filed action against the Minneapolis and St. Louis Railway for double the amount claimed by Mr. Arthur, claiming damages because of failure to deliver baggage in time for the matinee.

Capitalists in Boone are offering the money to erect a modern theater in that city to replace the Aria Theater recently destroyed by fire.

Miss Florence Wright is a member of the "Call of the Cumberlands" in which Hugo Koch is being starred by Gaskill and MacVitty. Miss Wright is popular in the Midwest and formerly played the leading roles in "Life's Shop Window" and "The Rosary" in this territory.

H. H. Cate, who has been manager of the opera house at Anita, Iowa, for the past twenty-five years, has been appointed postmaster and will retire as manager.

FRANK E. POSTEN.

AS THEY LIKE IT IN N. C.

WILMINGTON, N. C. (*Special*).—Raymond Hitchcock before a crowded house in "The Beauty Shop," at the Academy of Music, Feb. 11. Miss Anna Orr, as Vivian, deserves particular mention. Miss Christine Mangasarian's dancing was clever, and Joseph Herbert, Jr., as Phil Faraday, and Earl Benham, as Daniel Webster Briggs, also handled their parts well. The chorus was above the average in looks and voices. "The Prince of To-Night," by Le Comte and Fleshler, at the Academy of Music Feb. 13; afternoon and evening performances well attended. Tom Arnold in the leading role was good, and the rest of the cast better than the average.

T. S. PAYNE.

SEASIDE BUNGALOW COLONY at GREAT KILLS, STATEN ISLAND, sells 4 room, California style bungalows, $425. Fully improved plots, $175 up. Easy monthly payments. Sandy bathing beach. Natural harbor for pleasure boats. Famous fishing grounds. Superb marine views. Seashore and country combined. Refined establ. theatrical community. 44 min. out; fare, 9c. Excursions to property leave office daily and Sunday. Circular upon request.
THE SACHS REALTY CO., 220 Broadway, New York City

NEWS STORY OF THE WEEK

Music of "Tipperary's" Chorus by a Honolulu Woman

THE MIRROR of March 3 printed an article from its correspondent in Honolulu in which appeared the statement that the music of the chorus of "Tipperary" was written by Mrs. Alice S. B. Gay, of Honolulu. Mrs. Gay's story of her composition follows:

"In 1908," she writes, "I was living in Yakima, Washington, and an apple show was given there. I composed the music for a musical pantomime to be given at the Yakima booster concert and which I named 'Yakima.'

"It was a big success. During the progress of the fair I was in charge of a booth at the fair grounds and the original manuscript of 'Yakima' was kept in the booth. I know it was taken from the booth and know the date.

"Harry Williams and Jack Judge were both in Yakima at that time in attendance on the fair. They were both young men, had plenty of money and were what are termed 'good fellows.'

"I was next attracted to the incident when knowledge came to me that a composition called 'Tipperary' had been put on in pantomime in Dublin, Ireland, along the same lines as I had put on 'Yakima' in Yakima.

"I secured a copy of the music and was astounded that the chorus, or trio, was the same as the trio of my 'Yakima,' with the exception of few slight changes. Now 'It's a Long, Long Way to Tipperary' has come out and made such a tremendous hit that the sales are about $2,000,000. I have the original copy of the composition of 'Yakima' in my possession and it does not require a composer to distinguish my composition with the chorus of 'Tipperary.'"

HOME TALENT IN SEATTLE

SEATTLE (*Special*).—At the Metropolitan, the Seattle Philharmonic Orchestra gave a delightful concert Jan. 21 before a large audience. Georgia Kober, the soloist, had a cordial reception. John Spargur is the capable conductor of the orchestra. Moore, dark Jan. 17-23. Seattle, dark. At the Pantages, "The Wrong Bird" and vaudeville Jan. 17-23. Empress, K. Emmet and vaudeville. Orpheum, Charlie Grapewin and vaudeville. Motion pictures at the Alhambra, Alaska, Colonial, Clemmer, Grand and Melbourne.

At the Metropolitan "The Yellow Ticket," Feb. 21-27, matinees Feb. 24-27, presented in a realistic manner before houses averaging fair business. Belle Mitchell interpreted the role of Marya Varenka with skill and effect, and Warner Oland was convincing as Baron Stepan Andrey.

At the Moore Alma Gluck and Efrem Zimbalist in concert Feb. 22. Pantages's: The Tasmanian Van Diemans and vaudeville Feb. 21-27. Empress: James J. Morton and vaudeville. Orpheum: Joe Howard, Mabel McCane, and vaudeville.

The attraction at the Moore was Ruth St. Denis in Oriental, Greek and modern dances, Feb. 1-2, which evoked much applause. Hilda Berger, Mlle. Paycheva, Willard Poole, Ted Shawn and others contributed to the success of the performances. The attendance was large. Dark, Feb. 3-4. "Mutt and Jeff in Mexico," Feb. 5-6, matinee Feb. 6, amused houses, averaging fair business. Metropolitan, dark Feb. 1-6. Seattle, dark. Pantages, Landers Stevens, vaudeville, Jan. 31-Feb. 6. Orpheum: Hugh Herbert and vaudeville. Empress: Low Shank and vaudeville. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Grand and Liberty.

BENJAMIN F. MESSERVEY.

GRAND OPERA IN YALE BOWL?

NEW HAVEN, CONN. (*Special*). — The Yale faculty since the completion of the new bowl in New Haven last Fall have been casting about to find other uses for it besides sports, and considerable interest has been aroused by the University authorities since the announcement that Harvard plans to hold opera in the stadium at Cambridge early in June. As an experiment, John McCormack, the celebrated tenor, at the request of the Yale officials, paid a visit to the huge bowl at the time of his recent recital in New Haven, and rendered a number of operatic selections, which proved a great success by the singer, and Manager Everard Thompson listened at different parts of the bowl, and not a note was lost. Already arrangements are being made to stage one of the larger operas, with a wonderfully augmented chorus at New Haven in the Spring. The Yale bowl is the largest stadium of its kind in this country.

DELANO, JR.

"THE BLUE ENVELOPE'S" PREMIERE

WASHINGTON, D. C. (*Special*).—"The Blue Envelope," Richard Lambert's production of Frank Hatch and Robert Homan's three-act farce, had its first presentation at the Columbia Theater, Washington, D. C., Monday night, March 8, when it began an engagement of one week with an especially attractive cast of farceurs, including Virginia Pearson, Carrie Reynolds, Deirdre Doyle, Belle Theodore, Helen Ferguson, W. J. Ferguson, George W. Howard, William Boyd, Mark Price, Horace Vinton, Henry Norman, and others.

At the National "The Trail of the Lonesome Pine," San Carlos Opera company at Belasco's, Poli Players in "Nobody's Widow," Gertrude Hoffman and vaudeville at Keith's. At the Columbia, last week, "Hypocrites."

GRACE LYNN, who heads the University Play Company, is particularly qualified for her work in this field, through having personally had several seasons of stock and moving picture experience. She has also been active in the Professional Woman's League and the Woman's Political Union. Special courses at Columbia and the Normal College have helped equip her for the play business. She recently played Elise in "The Miser," produced by the P. W. L., and is serving on that Association's Dramatic Committee.

NEW YORK THEATERS

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Daily Matinees at 2, 25c. to $1.00
Evenings at 8, 25c. to $1.50
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48th St., East of B'way. Phone 6048 Bryant
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Biggest Success in New York
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With a Great Cast

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PHYLLIS NEILSON-TERRY
in "The Adventure of Lady Ursula"
A Romantic Comedy in Four Acts, by ANTHONY HOPE.

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LAST WEEK
MARIE DRESSLER
In "A MIX-UP"

CASINO B'way & 39th St. Phone 3846 Greeley.
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EXPERIENCE
The Most Wonderful Play in New York

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A Pair of Silk Stockings
CYRIL MAUDE'S COMEDY.
All seats at all performances, $1.00.

SHUBERT THEATRE, 44th, W. of B'way. Phone 6460 Bryant. Evs. 8:15.
Matinees, Wednesday and Saturday, 2:15.
All Star Company Direct from the Gaiety Theatre, London. Greatest Show in Town.
TO-NIGHT'S THE NIGHT
40—Genuine London Gaiety Girls—40

44TH ST. THEATRE, West of B'way. Phone, 7500 Bryant.
Evenings, 8:10. Matinees, Wed. and Sat., 2:10
MLLE. EMMA TRENTINI
In the Latest Musical Hit from Vienna.
THE PEASANT GIRL
With CLIFTON CRAWFORD

PHILADELPHIA

Manager Blumberg Sells Two Seats for Price of One to School Teachers—Pleases the Quakers

PHILADELPHIA, March 9 (*Special*).—With several attractions booked for local presentation being withdrawn from before the footlights for more rehearsals, and others closing in New York on the eve of their departure for the road, resulting in one of this city's leading theaters, the Forrest—being dark for two weeks, and only opening for moving pictures, theatrical news is scarce in the Quaker City.

This week there were a few important changes that aided in rejuvenating conditions. At the Lyric Al. Joison in "Dancing Around" closed an extremely successful engagement, giving way to a more intellectual form of mental entertainment Robert Mantell in Shakespearean plays. Does it not seem strange to think of show girls cavorting on a stage wearing few clothes and many smiles and dimples on one night, and for the next time the curtain rises on the self-same stage, to hear intoned in eloquent language, the most dramatic speeches in the plays of the greatest of great dramatist by such a capable exponent of his works as Mantell?

Being cognizant of conditions in other cities where Shakespearean plays have been produced this season, Manager Leonard Blumberg, of the Lyric, has determined that Mantell while in this city shall play to big houses every performance. To obtain this end he hit on a plan that is not only ingenious, but one worthy of commendation. Letters were sent to all the school teachers of the city, notifying them of Mantell's engagement, and offering to sell them two seats for the usual price of one. Not only does this plan insure big houses, but it earns for the theater and its management the lasting good-will of a large and influential part of the community. This is only one of the successful plans that have secured large houses originated by Mr. Blumberg since he has been in Philadelphia.

"Seven Keys to Baldpate," to the mind of the writer, one of the best plays produced last year on Broadway, also made its initial bow to the public here this week at the Garrick. "Charlie" Wanamaker is beaming over the advance sale for some of the plays produced at his theater this season have drawn audiences that were rather discouraging.

When "90 in the Shade" closed in New York Feb. 27, it left the Forrest without an attraction. The previous week this playhouse was also dark, owing to the temporary withdrawal of "Fads and Fancies." The writer considered this a pleasing and clever attraction, with a number of good musical numbers, the fault when presented here being that no one in the cast could sing, and the need for more real comedians springing "new stuff, not old vaudeville jokes like the antediluvian names for the dogs, "Try and guess." With the disbanding of the dual company leaving Tom McNaughton at Liberty, who was promptly engaged for "Fads and Fancies," together with the other changes made in the cast, its Broadway reception should be hilarious.

Last week the only change of note here was "The Misleading Lady" at the Broad, where it is repeating its Broadway success.

De Wolf Hopper has so many friends here that an ordinary theater can't hold him, so he engaged the Metropolitan Opera House, where he is giving a two weeks' revival of Gilbert and Sullivan operettas, appearing in "The Mikado," "Trial by Jury," "Pinafore," and "Pirates of Penzance."

"Peg o' My Heart" has settled down for a long run at the Adelphi to a highly satisfactory business.

At the Little Theater, this week, there is a splendid attraction. Edith Wynne Matthison, the new star of the resident company, appearing in "The Piper," seen here a few years ago; Miss Matthison's artistic powers should make it the most successful engagement so far this year at our attractive Little Theater.

Keith's next week have as its headliner a return of Evelyn Nesbit—minus the Thaw—in her dancing act.

J. SOLIS-COHEN, JR.

CHICAGO

What's Ahead, What's Doing, and What's Closing—$100,000 Suit and Another Suit

CHICAGO, March 9 (*Special*).—William A. Brady promises "Life" at the Auditorium April 5. On that date "The New Henrietta," will close its sixteenth week in this city. When it came here the announcement was for four weeks.

Monday night came Cyril Maude in "Grumpy," at the Blackstone, for two weeks, and Otis Skinner in "The Silent Voice," at the Illinois, for two weeks. Lew Fields in "The High Cost of Loving," at the Garrick, next week. Charlotte Walker pays us another visit this week at the Majestic in "The Might Have Been."

Marie Tempest is in her last week here, at the Garrick, in "Nearly Married." This is the final week of "The Dummy," at Powers'. "On Trial" is in its eleventh week at the Grand Opera House. "Our Children" is in its eleventh week at the Princess. "What's Going On," at the La Salle, is now in its second week.

Miriam Marseline dances every night and at two matinees at the Little Theater. At the Fine Arts, four one-act plays. "The Burglar Who Failed," "Criminals," "Conscience," and "By Themselves." On Thursday, Friday, and Saturday afternoon, and Saturday morning, "Alice in Wonderland."

Here is a bit of tragedy dished up by Percy Hammond of the Tribune: "Miss Harriett Vernon, a singer from the London halls, who visited Chicago on her American tours, is a spanner at home. She was one of the high-salaried women of the varieties in a day when her chief rivals were Bessie Bonehill, Marie Loftus (mother of Cecelia), Jenny Hill, and Peggy Pryde, and was famous for her singing of a mildly suggestive ditty called 'Ting-a-Ling.'"

Suit has been entered in the Municipal Court in Chicago for $100,000 by Messrs. Tammen and Bonfils, of Denver, who seek that amount from the various enterprises in which Marcus Loew took over the Sullivan and Considine Circuits. Another suit was brought in the Circuit Court by which Tammen and Bonfils ask an accounting. According to the *Vaudeville Missouri Breeze*, a Chicago theatrical publication, Messrs. Tammen and Bonfils owned stock in the Empress Theater at Kansas City, Mo.; the Empress Theater at Cincinnati, and the Empress at Milwaukee, Wis. They had a certain agreement with the Sullivan and Considine Circuit. When the sale of the circuit was made, Sept. 12, 1914, Tammen and Bonfils accepted it, but they did not get any of the money. The deal called for $1,000,000; $500,000 was paid down, and the rest was to be paid in three installments. Adolph Marks, who represents Tammen and Bonfils, says that the Loew people "fell down on the payments." These suits, according to Marks, are to secure the proper share of the $500,000 for Tammen and Bonfils, and to enforce the payment of what is due.

BEVERLY BRUX.

MEYER'S MAKE-UP
103 W. 13th St. New York

"THE MIRROR" AN OFFICIAL ORGAN

WILMINGTON, DEL. (*Special*).—Committees in charge of the Home Relief in Wilmington, Del., have extended a vote of thanks to Messrs. O. L. Richardson, treasurer of the Garrick Theater, and his assistant, Walter Gray, for their active work in raising funds for the Committee on Self-Denial Day, Feb. 27. A large collection box was placed before the entrance of the theater.

"Bob" Downing, the actor-preacher, who with his wife a short time ago gave a recital on Shakespeare's plays, received so many requests to have it repeated, that he has decided to give a similar recital during the month. Rev. Downing was formally a well-known actor, having played Shakespearean roles with his now divorced wife, Eugenie Blair.

William L. Heal, better known as "Uncle Billy" the oldest member of the police force of this city brought the celebration of his eighty-third birthday anniversary to a fitting close on Saturday evening, Feb. 27, when he appeared at the Playhouse as the guest of the manager. After he was called on the stage and received a box of cigars and an ovation by the audience, he demonstrated the fact that he was eighty-three years young by dancing a jig.

At the last meeting of the Paramount Club, organized by the attaches of the Majestic in honor of the pictures shown there, the Wilmington correspondent of THE DRAMATIC MIRROR was elected an honorary member of the organization. When the organization was formed some time ago THE DRAMATIC MIRROR was made the official organ of the club.

SAMUEL M. BACHLIN.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—William Faversham in "The Hawk," at the Opera House, March 1-6, proved to be one of Colonel Wendelschaefer's most popular attractions of the season. The star, who had not been here since he presented "Julius Cæsar" two years ago, was credited with a brilliant performance and received the hearty approval of his many admirers here. A warm welcome was extended to Frank Losee, of the supporting company, whose impressive acting in stock here a few years ago is well remembered. Miss Emilie Polini, who succeeded Madame Doraist as the wife, created a favorable impression March 8-10. "The Miracle Man" March 11-13. Pauline Frederick in "Innocent."

Houdini, in the vaudeville bill at Keith's, varied his regular performance in mystery stunts by accepting challenges from employes of local establishments, who sought in vain to imprison this exponent of elusive art. Nan Halperin, whose fame had preceded her, attracted unusual attention, and won the approval of patrons. March 8-13, Mrs. Leslie Carter in "Zaza."

Distinction was given to the Low vaudeville bill at the Emery by the offering of a rabioid musical comedy, with Felix Seymour, Lorgine Yaire and company in addition to the Kobe Troupe of Oriental Jugglers.

William Hodge in "The Road to Happiness" will play a return engagement at the Opera House.

D. C. CHACE.

KANSAS CITY

KANSAS CITY (*Special*).—"Potash and Perlmutter" filled the Shubert nightly week Feb. 28 and now has the Kansas City stamp of approval on top of the many others. Barney Barnard and Alexander Carr are just everything that any one could wish in the respective name parts of the play and they keep the audience in a most happy mood whenever they hold the stage. The assisting company were also good, and altogether the play was pronounced one of the most entertaining of the season. "Peg o' My Heart" March 7-13.

The Grand had "Baby Mine" week Feb. 28-March 6, to the usual good business. Edyna Davies and Paul Atherton carried the leading roles well and were capably supported. "A Topsy-Turvy Honeymoon" March 7-13.

Sylvester Schaffer, "the man who does everything," was the Orpheum headliner week Feb. 28 and not only proved a headliner but his performance numbered ten distinct turns. Emma Carus was also a favorite. The Gayety had Billy Watson and his Big Show week Feb. 28 to good business. "The Rower of Melody," with a company of ten, were the Empress' headliners Feb. 28-March 6 to big business. The Three Shentons scored heavily in their dancing number at the Globe Feb. 28, while Elma Gardner and others also came in for applause. The Comedy Minstrels de Lane held the place of honor on the bill at the Hippodrome and pleased greatly. "The Tempters" held the boards at the Century week Feb. 28 opening to two big Sunday audiences. Max Fields, Charles Cole, George Betts, Marie Rimar, and Ruth Everett were the principals. "The Girls of the Follies" March 7-13.

D. REEDY CAMPBELL.

MINNEAPOLIS

MINNEAPOLIS (*Special*).—Jane Elton jumped into the role of Kate Lockwood in "The Lure" at the Shubert on four hours' notice Feb. 22, and gave an excellent performance. Ida Standone, who was playing the role, was suddenly called to St. Louis by the serious illness of her mother.

The Metropolitan, after ten days of films, had May Robson in "Martha-By-The-Day," March 4-6. Forbes-Robertson, March 7, for week of repertory after which Chauncey Olcott follows. Week March 14 in "The Heart of Paddy Whack."

The Orpheum offers the Orpheum Road Show with "The Bride Shop," in which Andrew Tombes is featured as the headliner. Back Lockens, for years on the door at the Lyric and the Shubert, has decided to go into the automobile business. He is now on a pleasure trip to the San Francisco exposition.

CARLTON W. MILES.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Henry Miller in "Daddy Long-Legs," at the Macdonough, had one of the most successful engagements of the season Feb. 21-27. He played the entire week, including three matinees with capacity houses at every performance. "The Whirl of the World" Feb. 28. At the Liberty, Fishon's Players in "The Shepherd of the Hills" Feb. 22-28. Production fully up to the Fishon standard and everybody pleased. Columbia: "The Champagne Girl," Feb. 21-27. Dillon and Kizz's new vehicle, makes big hit and playing to large attendance. Orpheum: Highly entertaining bill Feb. 21-27. The Horwin Ensemble, Charles Grapewin and Anna Chance, Hoogland and Madame Loyal's Tango, Brent and Hayes, Brown-Fletcher Trio, Radie and Ramsden, Rae Elmore Ball, and Newhouse, Snyder and company. Pantages': "Neptune's Daughters," six shapely swimming sprites, good attraction Feb. 21-28, topnotchers of a strong bill, which also includes Harry Girard and company, Helene Hamilton and Jack Barnes, Hilliar, Quinn Brothers and Marion, and Harry Davis and company. Oakland: Lew Fields in "Old Dutch" and "A Bachelor's Romance" Feb. 21-27; fine entertainment.

LOUIS SCHREILINE.

ST. PAUL, MINN.

ST. PAUL, MINN. (*Special*).—Lina Abarbanell sang a French song delightfully at the Orpheum week March 1. She also dances with extraordinary vim and grace. Roger Imhof, Hope Lamb Comb, and Marcella Cozzens presented "Jarrod Loader, U. S. A." One of the best and most humorous sketches seen there this season.

JOSEPH J. PEARSON.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinees Wed. and Sat. at 2:15.
Charles Frohman ..... Manager
CHARLES FROHMAN presents
Ethel Barrymore
In a new play in three acts
THE SHADOW
By Dario Niccodemi and Michael Morton

Knickerbocker B'way & 38th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15
Klaw & Erlanger's Entertainers
In the new mirthful musical medley
FADS AND FANCIES
Book by Glen Macdonough
Music by Raymond Hubbell
Staged by Julian Mitchell and Herbert Gresham

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Thursday and Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
LAST 3 WEEKS
In a play in four acts
"OUTCAST"
By HUBERT HENRY DAVIES.

New Amsterdam W. 42d Street. Evgs. 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER.....Managers
Charles Dillingham presents a specially selected musical show
WATCH YOUR STEP
Music and lyrics by Irving Berlin
Book by Harry B. Smith
With MR. & MRS. VERNON CASTLE, FRANK TINNEY, BRICE & KING
OTHERS

GAIETY Broadway and 46th St., Evgs. 8:15. Matinees, Wednesdays and Saturdays, 2:15.
KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

BELASCO Theater, W. 44th St., Evgs. 8:20. Mats. Thursday and Saturday 2:20.
DAVID BELASCO presents
Frances Starr
IN
MARIE ODILE
By Edward Knoblauch.

B. F. KEITH'S PALACE Broadway & 47th St. Evgs. 25c. 50c. 75c. $1.00. $1.50 Daily Mats. 25c. 50c. 75c. Sunday Concerts 2:15 & 8:15
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BELLE BAKER, CLAUDE GILLINGWATER
EDITH LYLE & CO., HINES & FOX
HENRY LEWIS
HARRY TIGHE & BABETTE
LULU GLASER

NEW YORK THEATERS

CANDLER Theatre, West 42nd St. near Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:15
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY S. L. REIZENSTEIN
Biggest Hit in 38 Years

COHAN'S Broadway and 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Prices, Mat. 25c-$1.50.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS ASTOR B'way and 45th St. Evgs. 8:15. Matinees, Tuesday and Saturday at 2:15. Cohan & Harris will present
"HELLO, BROADWAY"
With New York's Favorite Comedians,
GEO. M. COHAN
WM. COLLIER
All Star Cast and 100 other Americans.

ELTINGE W. 42d St. Evenings, 8:20. Matinees, Wednesday and Saturday at 2:20.
A. H. Woods presents an American play in 3 acts
THE SONG OF SONGS
By Edward Sheldon. Based on the novel by Hermann Sudermann. With an all star cast, including
JOHN MASON, THOS. A. WISE
DOROTHY DONNELLY, CALVIN THOMAS, IRENE PENWICK, CYRIL KEIGHTLEY, Others

REPUBLIC West 42d Street. Evgs. 8:15. Mats. Wednesday and Saturday at 2:15.
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY
JOSEPHINE VICTOR and others

HARRIS Theatre, W. 42d St., Evenings at 8:15. Matinees Wednesday and Saturday, 2:15.
SELWYN & CO. promote
Margaret Illington
In
The Lie
By HENRY ARTHUR JONES

CORT Thea., 48th St., East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, per to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
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BOSTON

Richard Bennett Will Put On "Maternity" if He Has to Hire a Hall—Little Theater Talk

BOSTON, March 9 (*Special*).—There were few changes at the theaters last evening. Al Jolson in "Dancing Around" came to the Shubert. The Colonial was dark for the first time since it opened. "The Phantom Rival," one of the best plays of the season that did not hit the taste of Boston playgoers, closed Saturday night and left the Colonial with nothing for this week. At the other houses business has varied. Pavlowa gave eight performances at the Boston and filled that huge house several times, every performance being well attended. "A Pair of Sixes" draws at the Wilbur and there is nothing but pleasant words for "The Third Party" at the Plymouth. This afternoon the Modern Drama Players gave the first of four special matinees at the latter house. The plays acted were "Ghitta," "Lonesome-Like," "The Bear" and "The Troth." At the Majestic "The Lilac Domino" is given with a cast of real singers, much to the surprise of a public that is becoming accustomed to hearing light operas sung by people who know nothing about music. "The Lilac Domino" is a treat and it is hoped that even the Lenten season will not cause Boston playgoers to forego the great pleasure they may have from hearing this delightful work.

Richard Bennett, who is acting in "Nearly Married" at the Cort, has furnished the theatrical gossipers with a great deal of material. Mr. Bennett wished to give a performance of Eugene Brieux's "Maternity," which has not yet been seen in Boston. He decided that this would be a good play to put on under the auspices of one of the associations here. However, as soon as "Maternity" was announced as the play to be given, the association decided that it had better withdraw. Then the matter was discussed pro and con until the mayor took a hand and said that he was sorry that such a play could be given even for one performance, for, according to our laws, the mayor cannot stop the performance of a play before it is given. After a play has been acted once, the mayor can forbid its repetition if he chooses. Mr. Bennett insisted that he was going to have one performance of Brieux's play but finally the manager of the theater decided that it would be unwise to allow even that one performance at his house. It would be easy to fill columns with the talk about Brieux's drama that the papers have published. The following card to the mayor, printed in all the Boston papers last Friday, indicates how the matter stands:

"Dear Mr. Curley: I will give 'Maternity' to the Boston public positively next Thursday afternoon. I will announce the place of performance later.
RICHARD BENNETT."

It is understood that Mr. Bennett will hire a hall in which to act the play. Seldom has any drama been so well advertised as this, and it is likely that the single performances will attract a crowded house.

Gertrude Kingston will act the heroine of "Captain Brassbound's Conversion" at the Toy tomorrow evening. This will doubtless be an attraction that will bring good business to the Toy, for not only does the Boston public like Shaw's play, but Miss Terry is recalled as the heroine of this one and there will be some curiosity to compare Miss Kingston's performance with hers. Miss Kingston made an address before the Drama League on Tuesday afternoon. Her subject was "The Little Theatre Movement"; following her remarks the League gave an informal reception to the speaker.

Miss Kingston was introduced by Prof. E. Charlton Black, the President of the League. She gave an interesting description of her own Little Theater in London, which has been called the pioneer of the little theater movement. One of the arguments advanced against the little theater is that it does not have the capacity to make any large profits when a play is successful. On the other hand, it minimizes the losses if the play fails and so in this way opens the door for much more experimentation with new pieces than the average manager can afford. True, it is not possible to produce every sort of play. If there is a railroad train in full view of the audience or a racing motor car a little theater cannot show the scene, but playgoers today are not all anxious for a play that introduces such effects. Much of the success of the Abbey Theater in Dublin has been due to the small stage and to the intimate little cabin scenes and pictures of tiny Irish villages.

The Harvard Dramatic Club announces three plays for its annual Spring production. The ones chosen in a competition open to students of Harvard and Radcliff were written by Radcliff girls. One of the plays is by Winifred Hawkridge, a young playwright who has had a piece acted in New York as well as in Boston.

J. B. CLAPP.

"TAKING CHANCES" IN NEW HAVEN

As "Ein Reisender" it Ran Two Years in Vienna—Translated for America

NEW HAVEN, CONN. (*Special*).—LEO TELLEGEN appeared here March 5, 6 at the Shubert Theater in his new vehicle, "Taking Chances," which proved a decided success when produced in Vienna as "Ein Reisender Menschen," where it ran for two years. The play, which is in three acts, was written by Paul Frank and Reigfried Geyer, and translated for the American stage by Miss Agnes Morgan and Benrimo.

The scenes are laid in Nice, where Leon Blondeau, Commissioner of Police, is busily engaged upon the evidence relating to a sensational burglary committed at Credit Lyonais, and is obliged to be away from home day and night. His young wife, Marielle, entertains rather mixed company at her home, including transient visitors at Nice, as well as members of the demimonde, declaring that in such a community it is impossible to be particular. A sensation has been caused among the women by the introduction of Count de Lastra, who claims to be from Argentina, and is described by every one as a charming fellow. He is quite irresistible, and both noble ladies and pretty dancers from the music halls sue for his favor. The count earns his living by preying on the fortune of others, and after making the acquaintance of the chief of police in every large city, he proceeds to reap his harvest of jewelry, money, and other valuables, his newly-formed friendship serving to protect him from arrest. He breaks into the home of his latest "friend" at midnight, and robs the wife of the police commissioner before her very eyes. The officer sees that exposure of the crook will mean the humiliation of his wife, and as a consequence is forced to indite a letter of recommendation to his unwelcome guest, who moves on to the next town to continue his operations of deceit and plunder. The title of the play was changed from "A Charming Fellow" to the present one, and previous to the local performances it was shown in Stamford and Hartford. The star is surrounded by a cast of twenty-one, his leading lady being Miss Ivy Troutman. Other members of the company include Miss Charlotte Montagey, Aimee Dalmores, Winifred Harris, Walter Craven, Gaston Mervale, Burnett Parker, Harry J. Ashford, and others.

Miss Phyllis Neilson-Terry, under the auspices of the Yale Dramatic Association, appeared here in "The Adventure of Lady Ursula" Feb. 26 to capacity house. Frank Craven played to fair business March 4, 5 in return engagement of "Too Many Cooks"; March 8-10, Pauline Frederick in "Innocent"; Maurice and Florence Walton (matinee only March 9); William Faversham in "The Hawk" March 12.

"The German Side of the War," in war pictures, attracted large houses at the Fay Auditorium week March 1.

"The Belle of New York" was given at the Shubert March 1, 2 by the Second Company, Governor's Foot Guard.

DANIEL W. DELAND, Jr.

CINCINNATI

CINCINNATI (*Special*).—One of the novelties of the season was the appearance of Tyrone Power at the Little Playhouse on the hill, for two performances, Feb. 25-27, in scenes from "The Servant in the House," "Merchant of Venice," "Othello," and "Macbeth." The Little Playhouse is under the management of the Schuster School, and Mr. Power's engagement was in the nature of visiting star. He was supported by Mrs. Power, who is a niece of Miss Schuster, and by Boyd Agin, the director of the Schuster productions, recently of "The Conspiracy" and "The Third Party." The Little Playhouse seats about 350 people, and was filled for both performances, which, needless to say, were of a highly artistic nature.

Two notable academic productions recently seen here were the performance of "Miss Comyn to Stay," by Henry Arthur Jones, seen for the first time in this city, given by the Schuster Players very successfully under the direction of Mr. Boyd Agin, and the production of four one-act plays at the Odeon by the students of Joseph O'Meara, long known professionally throughout the country as leading man with several stars. The four plays presented were "Carrots," "Hearts," "Miss Parkington," and "The Fourth Commandment."

One of the most artistic engagements of the season was that of Otis Skinner at the Grand, when he opened March 1 in "The Silent Voice," and played to good houses throughout the week. An excellent supporting company appeared with him, headed by Mrs. Skinner, who has not been seen on the local boards for some time. Especially good work was done by Florence Fisher, who will always be remembered here for her work in Nazimova's repertoire of Ibsen plays. George Gaul also scored heavily. Annette Kellermann in "The Model Maid" week March 8.

"The Things That Count" was seen at the Lyric week opening Feb. 28, and proved a delightful Lenten play. Business was fair. Agnes Findlay, Evelyn Wielding, Francis Gillen, George Paige, Wallace Erskine, Hilda Hollstrom, and Nick Long and Idaline Cotton, old vaudeville favorites, appeared. "The Passing Show of 1914" week March 1.

"The Cat and the Fiddle," a lively musical show, played to a week of good business at the Walnut, opening matinee Feb. 28. Cecil Spooner in "Love's Model" March 1. This is the first local engagement of Miss Spooner.

Keith's has been running a strong list of headline attractions for the past month. For week Feb. 28 Adelaide and Hughes headed the bill. Nat Wills, Chick Sales, J. C. Nugent, Hanlon Brothers, Bond and Casson, Bliss and Burt, and Albert Hegot and company made up the rest of a very good bill. Gertrude Barnes headed the bill at Loew's Empress week Feb. 28. Business at this house has been very bad, especially at the night shows, and it has been necessary to lower the prices for all performances to 10 cents. "The College Girls' Big Show" appeared at the Olympic week Feb. 28, followed by Rose Sydell's "London Belles." A picture version of "Three Weeks" was seen for the entire week at the Alhambra, opening Feb. 28. Wallace Reddinger in "A Gentleman of Leisure" and Kathleen Emerson in "Rule G" were seen on the screen the first and last half of the week at the Strand.

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The Seattle, dark for some time, will reopen in the near future.

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Troy, N. Y., 10. Pittsfield, Mass., 11. North Adams 12. Albany, N. Y., 13-15. Baltimore 15-20.

ALICE in Wonderland (Players Producing Co.): Chas. Feb. 15—indef.

ARLISS, George (The Liebler): Nashville, Tenn., 10. Lexington, Ky., 12, 13.

ANGLIN, Margaret (James Shevgreen): Plainfield, N. J., 10. Atlantic City 11-13.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.

BENNETT, Richard (Selwyn and Co.): Boston Feb. 15—indef.

BIRD of Paradise (Oliver Morosco): B'klyn 8-13. Balto. 15-20. Wash. 22-27.

BLAIR, Mozette, and Albert Phillips: Chgo. 7-April 17.

BLUE Bird (Messrs. Shubert): New Haven, Conn., 12, 13.

BLUE Envelope (Richard Lambert Co.): Wash. 8-13.

BOUGHT and Paid For (Wm. A. Brady): Grand Rapids 8-13.

BURKE, Billie (Chas. Frohman): Atlanta, Ga., 8-10. Knoxville, Tenn., 11. Chattanooga 12. Birmingham, Ala., 13. Memphis, Tenn., 15, 16. Nashville 17, 18. Montgomery, Ala., 19. Mobile 20.

CAMPBELL, Mrs. (The Liebler): Balto. 8-13.

CLEVER Dora (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DIPLOMACY (Chas. Frohman): St. Louis 8-13, Louisville, Ky., 15, 16. Lexington 17. Dayton, O., 18. Indianapolis, Ind., 19, 20.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 25-March 20. Phila. 22-April 3.

DREW, John (Chas. Frohman): Urbana, Ill., 10. Bloomington, Ind., 11. Indianapolis 12, 13. Milwaukee 15-17. Madison 18. Rockford, Ill., 19. Dubuque 20.

DUMMY, The (Play Producing Co.): Chgo. Jan. 3-March 13.

EVERYWOMAN (Henry W. Savage): Los Angeles 1-13. Santa Barbara 15. Pasadena 16. Bakersfield 17. Visalia 18. Fresno 19, 20. Frisco 21-April 3.

FAIRE, Mel: Balto. 8-13.

FEATHERTOP (Wm. Hillott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Lena and Gallagher): B'klyn 8-13. N.Y.C. 15-20. Balto. 22-27.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 9-March 27.

FORBES-ROBERTSON (Percy Burton): Minneapolis 8-13. St. Paul 15-20. Milwaukee 22-27.

GOOD Night, Nurse! (Al. H. Woods): Kansas City, Mo., 8-13.

HELP Wanted (Lait and Rafferty): Indianapolis, Ind., 8-13. Richmond 15. Columbus 16. Louisville, Ky., 17-20.

HODGE, William (Lee Shubert): Cleveland 8-13.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): New Haven, Conn., 8-10. Prov., R. I., 8-13.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 13—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

MANN, Louis (Messrs. Shubert): Milwaukee 8-13.

MARTELL, Robert (Wm. A. Brady): Phila. 8-13.

MAUDE, Cyril (The Liebler): Boston 8-13.

MILESTONES (Klaw and Erlanger): N.Y.C. 8-13.

MIRACLE Man (Cohan and Harris): Prov., R. I., 8-10. Holyoke, Mass., 11, Greenfield 12.

MISLEADING Lady (Wm. Harris, Jr.): Phila. 1-13.

MODERN Magic (Emanuel Reicher): N.Y.C. Feb. 22—indef.

MRS. Wiggs of the Cabbage Patch: St. Louis 8-13.

MURDOCK, Ann (Chas. Frohman): Boston 1—indef.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Jersey City, N. J., 8-13.

OLCOTT, Chauncey (Henry Miller): St. Paul 8-13.

OLD Homestead (Frank Thompson): Detroit, 8-13. Toledo, O., 14-17. Lima 18. Findlay 19. Smyrna 20. Cleveland 22-27.

OMAR the Tentmaker (Tully and Buckland): Indianapolis, 8-13.

ON Trial (Cohan and Harris): N.Y.C. Oct. 13—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (H. H. Frazee): N.Y.C. 8-13. Newark, N. J., 15-20. New Haven, Conn., 22-27.

PAIR of Sixes (Western: H. H. Frazee): New Orleans 7-13. Donaldsonville 14. Baton Rouge 15. Vicksburg, Miss., 16. Greenville 17. Memphis, Tenn., 18-21. Clarksdale, Miss., 22. Greenwood 23. Yazoo City 24.

PAIR of Sixes (Central: H. H. Frazee): Jefferson City, Mo., 10. Columbia 11. Quincy, Ill., 12. Galesburg 13. Ft. Madison 14. Keokuk 15. Monmouth, Ill., 16. Burlington 17. Princeton 18. Dixon 19. Sterling 20. Kaposia, Wis., 21. Sheboygan 22. Green Bay 23.

PAIR of Sixes (Eastern: H. H. Frazee): Haverhill, Mass., 10. Laconia, N. H., 11. Manchester 12, 13. Lewiston, Me., 15. Plymouth, Mass., 16. Nashua, N. H., 17. South Framingham, Mass., 18. Norwich, Conn., 19. Willimantic 20. Jersey City, N. J., 22-27.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Oakland 8-14. Stockton 15. Modesto 16. Sacramento 17. Marysville 18. Chico 19. Red Bluff 20. Dunsmore, Ore., 21. Ashland 22. Medford 23. Roseburg 24.

PEG o' My Heart (Co. C: Oliver Morosco): Kansas City 8-13. Sioux City, Ia., 14, 15. Sioux Falls, S. D., 16. Watertown 18. Aberdeen 19. Huron 20. Brookings 22. Mankato, Minn., 23. Owatonna 24.

PEG o' My Heart (Co. D: Oliver Morosco): Manchester, Ia., 10. Independence 11. Oelwein 12. Decorah 13. Oconto 15. Charles City 16. Prairie du Chien, Wis., 17. Sinsdor, Wis., 18. Richland Center, Wis., 19. Madison 20. Wauwatosa 22. Belvidere, Ill., 23. Beloit, Wis., 24.

PEG o' My Heart (Co. E: Oliver Morosco): Kokomo, Ind., 10. Rushton 11. North Manchester 12. Alban 13. Angola 15. Hibbart 16. Hammond 17. Michigan City, Ind., 18. Dowagiac, Mich., 19. Kalamazoo 20. Battle Creek 21. Coldwater 22. Adrian 23. Tecumseh 24.

PEG o' My Heart (Co. F: Oliver Morosco): Gainesville, Tex., 10. Wichita Falls 11. Childress 12. Amarillo 13. Elk City, Okla., 15. Altus 16. Lawton 17. Chickasha 18. Purcell 19. Guthrie 20. Tulsa 21. Pawnee 22. Perry 23. Enid 24.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): Pittsburgh 8-13.

POTASH and Perlmutter (Al. H. Woods): Spokane, Wash., 10, 11. North Yakima 12. Aberdeen 13. Tacoma 14. Everett 15. Bellingham 17. Vancouver, B. C., 18-20. Seattle, Wash., 21-27.

POTASH and Perlmutter (Al. H. Woods): Rochester 8-13. Buffalo 15-20.

POTASH and Perlmutter (Al. H. Woods): Denver 8-13.

PRODIGAL Son (Oscar Graham): Natchez, Tex., 11. Mineral Wells 12. Jacksboro 13. Graham 15, 16.

ROBSON, May (Academic Producing Co.): Winona, Minn., 10. La Crosse, Wis., 11.

ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.

SEA Wolf: Hartford, Conn., 12, 13.

SEVEN Keys to Baldpate (Cohan and Harris): Phila. 8-20.

SEVEN Keys to Baldpate (Cohan and Harris): Frisco 1-15.

SHEPHERD of the Hills (Gaskill and MacVitty): Cleveland 8-13.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 21—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SINNER, Otis (Chas. Frohman): Chgo. 8-20.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: Cinti. 8-13.

STARR, Rose (Henry B. Harris Est.): San Diego 8-10. Riverside 11. Redlands 12. San Bernardino 13.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

SUNNY South (J. C. Rockwell): South Lyon, Mich., 10. Northville 11. Armada 12. Romeo 13. Oxford 15. Lapeer 17. St. Louis 18. Alma 19. Shepherd 20. Marion 22. Cadillac 23. Thompsonville 24.

TEMPEST, Marie (John Cort): Chgo. 7-20. St. Louis 22-27.

THERY, Phyllis Neilson (Joseph Brooks): N.Y.C. 1—indef.

THIRD Party (F. Ray Comstock): Boston 1—indef.

TO-DAY (Co. A: Harry von Tilzer): Buffalo 8-13.

TO-DAY (Co. B: Harry von Tilzer): Medford, Ore., 10. Eugene 11. Albany 12. Salem 13.

TO-DAY (Co. C: Harry von Tilzer): Bay City, Mich., 10. Grand Rapids 11-13.

TO-DAY (Co. D: Harry von Tilzer): Durham, N. C., 10. Danville, Va., 11. Lynchburg 12. Roanoke 13.

TRAIL of the Lonesome Pine: Wash. 8-13.

TRAP, The (Arthur Hammerstein): N.Y.C. Feb. 25—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Buffalo 8-13.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Wilkes-Barre, Pa., 8-10.

UNDER Cover (Selwyn and Co.): Salt Lake City 11-13.

WARFIELD, David (David Belasco): Indianapolis, Ind., 9-10. Ft. Wayne 11. St. Joseph, Mo., 12, 13.

WASHINGTON Square Players: N.Y.C. Feb. 10—indef.

WHIP, The (Comstock and Gest): Detroit 8-13.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 5—indef.

WITHIN the Law (Selwyn and Co.): Meridian, Miss., 10. Mobile, Ala., 11. Pensacola, Fla., 12. Montgomery, Ala., 13.

YELLOW Ticket (Al. H. Woods): Walla Walla, Wash., 10. Lewiston, Ida., 11. Spokane, Wash., 12-14.

YELLOW Ticket (Al. H. Woods): Balto. 8-13.

TRAVELING STOCK

BIJOU: Warrenton, N. C., 8-13.

BROWN, Louise (Edward Doyle): Willimantic, Conn., 8-13. Putnam, 15-20.

NATIONAL: Star City, Ind., 8-10. Wabash 11-13.

SHERMAN: Joliet, Ill., 8-10. Elgin 11-13.

SINCLAIR, Laura: Sherwood, O., 8-13.

SUTHERLAND, Shiocton, Wis., 8-10. Marion 11-13.

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BRINGING Up Father (Co. 1: Chas. H. Yale): St. Marys, Ont., Can., 10. London 11-12. Brantford 13. Berlin 15. Galt 16. St. Catherines 17. Hamilton 18, 20. Buffalo 22-27.

BRINGING Up Father (Co. 2: Chas. Perman): Plymouth, Wash., 10. Aberdeen 11. Elma 12. Everett 13. Bellingham 14. Whatcom 15. Sedro 16. Mt. Vernon 17. Edmonds 18. Ballard 19, 20.

BRINGING Up Father (Co. 3: Archie McKenzie): Chanute, Kan., 10. Upper Sandusky 11. Newark 12. Zanesville 13. Cambridge 15. Cleveland 16. Whitney 17. New Philadelphia 18. East Liverpool 20. Niles 22. Salem 23. Kent 24.

BURKE, John: B'klyn 8-13.

CAT and the Fiddle: Louisville 8-13.

DANCING Around (Messrs. Shubert): Boston 8-20.

ELTINGE, Julian (Al. H. Woods): Chgo. Feb. 15—indef.

FADS and Fancies (Klaw and Erlanger): N.Y.C. 8—indef.

GILBERT and Sullivan Opera Co.: Phila. 7-20.

GIRL from Utah (Chas. Frohman): Cleveland 8-13. Detroit 15-20.

HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 25—indef.

HIGH Jinks (Arthur Hammerstein): Frisco 7-20.

HIGH Jinks (Arthur Hammerstein): Louisville, Ky., 8-10. Louisville 11-13. Hamilton, O., 14. Springfield 15. Dayton 16. Richmond, Ind., 17. Muncie 18. Marion 19. Ft. Wayne 20. South Bend 21. Battle Creek, Mich., 22. Jackson 23. Grand Rapids 24, 25.

HITCHCOCK, Raymond (Cohan and Harris): Schenectady, N. Y., 10. North Adams, Mass., 11. Pittsfield 12. Springfield 13.

IT'S a Long Way to Tipperary (John P. Sullivan): Columbus 8-10. Dayton 11-13. Cinti. 15-20. Indianapolis 21-27.

IT'S a Long Way to Tipperary (Chas. Southwell): Galt, Ont., Can., 10. Berlin 11. Harris burg, Pa., 12. Gallingwood 13. Midland 15. Orillia 16. Bradley 17. Peterboro 18. Trenton 19. Kingston 20. Brockville 22. Belleville 23. Cadenesburg 24.

KELLERMANN, Annette: Cinti. 8-13.

LILAC Domino (Andreas Dippel): Boston 1—indef.

LITTLE Cafe (Klaw and Erlanger): Cowgen, N. Y., 10. Auburn 11. Fulton 12. Watertown 13.

McINTYRE and Heath (John Cort): Fort Huron, Mich., 10. Ann Arbor 11. Adrian 12. Toledo, O., 13, 14. Detroit 15-20. Cleveland 22-27.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Jos. Pettigill): Phila. 7-13. Jersey City, N. J., 14-20. Paterson 22-27.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Wenatchee, Wash., Can., 8-10. Fernie, B. C., 11. Lethbridge 12. International Falls, Minn., 15. Hibbing 16. Superior, Wis., 17. Brainerd, Minn., 18. Staples 19. Little Falls 20. St. Paul 21-27.

MUTT and Jeff in Mexico (Co. 3: Otis Williams): Beaumont, Miss., 10. Montgomery 11. Williana 12. Jennings 13. Crowley 14. Sulphur 15. Chirpowa Falls, Wis., 16. Eau Claire 17. Red Wing, Minn., 18. Winona 19. Portland 20. Mankato 21. St. Peter 22. New Ulm 23. Albert Lea 24.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Altoona, Pa., 8, 10. Somerset 11. Meyersdale 12. Cumberland 13, 15. Keyser 16. Belleonte 16. Lewisburg 17. Williamsport 18. Century 19. Shamokin 20. Mt. Carmel 22. Ashland 23. Shenandoah 24.

MUTT and Jeff in Mexico (Special: Walter Turner): Houma, La., 10. Napoleonville 11. Donaldsonville 12. Plaquemine 13. Baton Rouge 14. Opelousas 15. Crowley 16. Welch 17. Port Arthur, Tex., 18. Waxtan 19. Yoakum 20. New Iberia 21. Lafayette 22.

ONLY Girl (Jos. Weber): N.Y. C., Sept. 7—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 20—indef.

PARTING Days of 1914 (Messrs. Shubert): Cinti. 8-13. St. Louis 14-20.

PRINCE of Pilsen (F. J. Kelly): Gil City, Pa., 10. Franklin 11. Ashtabula, O., 12. Sharon, Pa., 13. Youngstown, O., 14. Mansfield 15. Warren, O., 16. Erie, Pa., 17. Springfield 18. Middletown 19. Dayton 20.

RED Rose (W. J. Dorlich): Williamson, W. Va., 8-13. Gladeville, Tenn., 15-17. Hendersonville 18-20. Hamilton, Ala., 22-24.

RED Widow (Phillis N. Hixon): Dayton, Pa., 10. Fairchance 11. Mt. Pleasant 12. Jacksonville 13, 14. Waynesburg, O., 15. Wintersville 16. Cross Creek 17. Amsterdam 18. Rolling Stone 19. Wheeling 20. Bridgeport 21. Clarksburg 22. Hawthorne 23. Cabin 24.

ROBIN Hood: Harrisburg, Pa., 10. Hamilton 11. Scranton 12, 13.

SAN CARLO Opera Co.: Wash. 8-13.

SARI (Henry W. Savage): Detroit 8-13. Columbus, O., 14-17. Springfield 18. Dayton 19, 20. Cinti. 21-27.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Easton, Pa., 10. Middletown, N. Y., 11. Port Jervis, N. Y., 12. Wurtsboro 13. Liberty 15. Cortland 16. Homer 17. Lansing 18. Auburn 19. Fulton 20. Watertown 22. Gouverneur 23. Massena 24.

SHUBERT Night Show (Messrs. Shubert and Gilbert): Atlanta, Ga., 8-13. Birmingham, Ala., 15-20. Memphis, Tenn., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Cleveland 8-13. Detroit 15-20. Chgo. 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Cinti. 8-13. Indianapolis, Ind., 15-20. Milwaukee 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Kansas City, Mo., 8-13. Omaha, Neb., 15-20. Sioux City, Ia., 22-24. Minneapolis, Minn., 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Minneapolis, Minn., 8-13. St. Paul 15-20. Winnipeg, Can., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Winnipeg, Can., 8-13. Regina 15-17. Saskatoon 18-20. Edmonton 22-24. Calgary 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Seattle, Wash., 8-13. Portland, Ore., 15-20. Spokane, Wash., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Salt Lake City 8-13. Denver 15-20. Omaha, Neb., 22-24. Sioux City, Ia., 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Pittsburgh 8-13. Wheeling, W. Va., 15-17. Akron, O., 18-20. Toledo 22-24. Ft. Wayne, Ind., 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Toledo, O., 8-13. Akron 15-17. Wheeling, W. Va., 18-20. Pittsburgh 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Boston 8-13. Providence, R. I., 15-20. Bridgeport, Conn., 22-24. Hartford 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Bridgeport, Conn., 8-10. Hartford 11-13. Springfield, Mass., 15-17. Worcester 18-20. Albany, N. Y., 22-24. Troy 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Albany, N. Y., 8-10. Troy 11-13. Utica 15-17. Syracuse 18-20. Rochester 22-24. Buffalo 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Buffalo 8-13. Rochester 15-17. Utica 18-20. Syracuse 22-24. Albany, N. Y., 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Scranton, Pa., 8-10. Wilkes-Barre 11-13. Binghamton, N. Y., 15-17. Elmira 18-20. Rochester 22-24. Buffalo 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Trenton, N. J., 8-10. Atlantic City 11-13. Wilmington, Del., 15-17. Reading, Pa., 18-20. Harrisburg 22-24. Williamsport 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Harrisburg, Pa., 8-10. Williamsport 11-13. Scranton 15-17. Binghamton, N. Y., 18-20. Trenton, N. J., 22-24. Atlantic City 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Wilmington, Del., 8-10. Reading, Pa., 11-13. Lancaster 15-17. York 18-20. Baltimore, Md., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Washington, D. C., 8-13. Richmond, Va., 15-17. Norfolk 18-20. Newport News 22-24. Petersburg 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Richmond, Va., 8-10. Norfolk 11-13. Newport News 15-17. Petersburg 18-20. Washington, D. C., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Baltimore, Md., 8-13. Wash. 15-20. Phila. 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Phila. 8-13. Wilmington, Del., 15-17. Chester, Pa., 18-20. Harrisburg 22-24. Lancaster 25-27.

SHUBERT Vaudeville (Messrs. Shubert): Chgo. 8-13. Milwaukee 15-20. Minneapolis, Minn., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Omaha, Neb., 8-10. Lincoln 11-13. Kansas City, Mo., 15-20. Denver 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Denver 8-13. Salt Lake City 15-20. Seattle, Wash., 22-27.

SHUBERT Vaudeville (Messrs. Shubert): Portland, Ore., 8-13. Spokane, Wash.,

THE MISSES CAMPBELL

Presenting in Vaudeville Their Southern Drawing-Room Specialty

"AT HOME"

Some New York Comments:

"The Misses Campbell Win"

The Misses Campbell won the consistent applause hit of the Colonial bill. There is an atmosphere of quiet refinement about their specialty which is at once apparent. They work in one, with a grand piano, the stage being set to give the semblance of a parlor in an old Southern home. There's room for such a turn—as the Campbells can do it.

We recall watching the Campbells while they were breaking in their offering at a smaller theatre some time ago and we were impressed with them then. One of the sisters has a distinct and appealing personality.—*Frederick J. Smith in N. Y. Dramatic Mirror.*

"Most Entertaining"

The Misses Campbell provided a most entertaining musical offering that proved a real delight. The girls, who are pretty, show much talent and they have arranged an act that is novel and altogether different from the usual run of singing and piano acts so often seen in vaudeville. Both of the girls play the piano and one of them shows that she can tickle the banjo in good style. They must be Southern girls, because few can handle the negro dialect the way one of these girls do, unless they are from the South. The act went big.—*N. Y. Star.*

"Applause Hit of Bill"

The attempt to give the impression of a parlor containing a concert grand in "one" has been as expertly directed in the setting for this stage position as the general frameup of the act new to New York that the Misses Campbell are. Two pleasant appearing girls sing and play, one the piano, the other a banjo. But it isn't the playing; it's the singing, and it isn't the singing, it's the song, and after that it may be neither, just the girls themselves.

The Misses Campbell were the applause hit of the Colonial bill Monday evening, second after intermission. They can't fall down, for, while theirs is not a wonderful turn, as such things might be looked for according to the results in a new act coming to town, these girls have that elusive something besides that just catches on and holds.—*Sime, Variety.*

"A Delightful Surprise"

Billed as the Misses Campbell, two good-looking young women proved a delightful surprise. One is an excellent comedienne and character delineator and the other renders some ballads as well as aiding the comedienne. Both play the piano and a banjo also figures in their entertainment. As a result of their tremendous success last week, the Misses Campbell have been retained, and will appear here for another week.—*Morning Telegraph.*

Feb. 22nd | **TWO SUCCESSIVE WEEKS At the COLONIAL THEATRE New York** | **March 1st**

AT KEITH'S THEATRE, BOSTON, ON THE BILL WITH

EVA TANGUAY

The Boston Post Says:

Though they occupy an early place on the program, the Misses Campbell in their drawing-room specialty, "At Home," were probably the most warmly applauded of any act on the bill. Theirs is a quiet, refined act wholly lacking in the slapstick comedy so often seen in vaudeville. They are musicians. Their interpretation of coon songs and melodies from the plantations takes one back to the "Befo' de wah" days.

The Boston Herald Says:

The Misses Campbell, although they had an early place upon the program, made one of the biggest hits of the evening in their drawing-room specialty, "At Home," introducing some excellent coon songs and banjo playing.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Mme. Calve's Delayed Debut—Mrs. Leslie Carter Condenses "Zaza"—Lillian Lorraine Vocalizes

MISS LULU GLASER,
Returning to the Stage at the Palace This Week in a Musical Skit.

THEY say that art is greater than the years. So it has been with Madame Bernhardt.

Mme. Emma Calvé's belated variety appearance had unusual interest. Mme. Calvé endeared herself to music lovers as the dramatic soprano of a generation. Her Carmen still stands unrivaled.

Calve in the Varieties

She selected an aria, "Le Mysili," from David's opera, "Perle du Bresil," Deraulede's dramatic song, "Le Clarion," and, of course, the Habanera, "Love is Like a Wood Bird Wild," from Bizet's "Carmen." A woodland setting made an effective background.

Many times Mme. Calvé's tone, in purity and beauty, was delightful, particularly in the pianissimo high notes. This was to be noted in the "Perle du Bresil" aria with its flute obligato. The middle register revealed wear, but Mme. Calvé is great enough artiste to gild this over quite successfully. The Trumpet song was done with more than a touch of the brilliant Calvé fire, while the Habanera conveyed to the present day some of the matchless coquetry of her famous Carmen.

The Calvé of to-day is still a great artiste—the greatest to ever sing in the varieties.

While musical comedy librettists have given careful consideration to—er—other portions of the human anatomy, Tom Barry has concerned himself with the good right arm in "A Breath of Old Virginia." Edith Taliaferro invaded the varieties at the Palace in the Barry playlet.

Edith Taliaferro as a Southern Heroine

The sketch is of the retrospective type, the story told by one of the characters being visualized to the audience. The action develops just after the Civil War. Little Mary Davis has a Northern lover but she tells him that she has already given her word to a young Confederate officer. Indeed, she had promised to wait two years and the time—to be exact—will be up in fifteen minutes. Just at that moment, the young officer—with one sleeve empty—makes a timely appearance and she falls into his—er—arm. Then she tells the story of her romance to the Northern admirer.

The back drop disappears and the audience gets a glimpse of a plantation held by the Yankees. Little Mary has entered the Union lines in soldier garb and has been discovered by a villainous Northern officer. The young Southern lieutenant—a war prisoner—comes to the aid of the young woman. "I'd give my good right arm for her sake," he declares, and the villain takes him at his word. The girl is released and, in payment, they shoot away the heroic lieutenant's arm. Before Mary leaves him, however, she gives her word to wait.

The Hero and His Good Right Arm

The visualized story ends with the crash of the guns aimed at the hero's good right arm. Back in the reality of the post-war action, the Northerner gives his blessing to the re-united lovers and departs, while the violins sigh through the "Swanee River."

"A Breath of Old Virginia" doesn't have the breath of realism. The lines are fearfully stilted. Mr. Barry's good right arm, we must admit, slipped in his present offering.

Miss Taliaferro plays the Southern girl and briefly appears in Confederate gray. The role really makes no demands upon her. The remainder of the cast, however, isn't at all adequate. But no one could make the dialogue seem real.

Mlle. Renee Florigny gave a brief piano recital in an early spot on the Palace programme. Mlle. Florigny presented a paraphrase of "Rigoletto," an arrangement of "Lucia di Lammermoor" for the left hand, "The Blue Danube," and, for an encore, Paderewski's Minuet.

The pianiste has a measure of technical resource. Her touch, however, lacks sympathy and lightness. This is less apparent in the minuet encore, the best number of her repertoire.

An amusing interlude on the Palace bill was the appearance of the clowns, the Arnaut Brothers, in their familiar turn, in which they combine acrobatic violin playing with a little whistling travesty of bird life. It is a well worked out variety offering and has real humor, imaginative rather than slap-stick.

Mrs. Leslie Carter as "Zaza"

Mrs. Leslie Carter was one of the best known exponents of the super-heated emotional school of acting. In fact she gained her fame when the good old vociferous emotionalism was literally in short pants—sobs, tears, grandiloquent poses and general unbridled passion.

For vaudeville, Mrs. Carter condensed "Zaza"—and we were given the scene where the singer, having discovered that her lover has lied to her and is really married, receives him for the last time. There is the last breakfast together, a few caresses and then the denouement—when Zaza reveals her knowledge and, in passionate tears, dismisses the man. "A broken toy" is the programme's comment upon the scene. Mrs. Carter handles the early moments with a surfeit of broad, low comedy, such as the hurling of a loaf of bread at a lazy maid, and does the final bit in the usual Carteresque fashion.

Hamilton Revelle as the lover, Dufrene, Miss Dolaro Belasco as the maid, and William Lorenze as a friend, do all that is possible with their roles.

Lillian Lorraine and Her Songs

We prefer to listen optically to Lillian Lorraine's voice. For instance, we'd admire her immortalized in film. But—seriously—Miss Lorraine is never quite uninteresting.

Her present offering is really a series of costume changes set to music. The left side of the stage, close to the footlights, is thickly banked with palms and a negro orchestra sits in shadowed seclusion. This is, of course, unnecessary after a season of the tango, since we know nearly every ebony musician by sight.

Miss Lorraine, in a fur cloak, first steps before the velvet drop to sing an affecting farewell to Broadway—

"Good-by, white lights,
Good-by, midnights,
Lobsters and wine,
No more for mine."

"I Love Your Little Lovin' Ways, Boy of Mine," comes second, with this laudable refrain:

"How I miss him,
How I'll kiss him."

The Pajama Number

Then the stage is darkened, the velvet curtains are drawn aside and a dainty boudoir is half revealed in the darkness. Just as you distinguish a bed with purple hangings, the filmy lace coverlets move and Miss Lorraine—attired in a silk pajama nightie—sits up. This aroused a gasp or two from the audience, as well as considerable apparent displeasure from masculine Colonialites unfortunate enough to be facing the back of palms. Miss Lorraine flashes on an electric light and, slipping into a pair of slippers, advances to the footlights to sing, "Gee, I Only Wish I Could Make My Dreams Come True." This is all very—that is—quite intimate. Finally Miss Lorraine flashes out the light and snuggles back into bed.

The final number is done before the velvet drop in a bizarre trousserette costume. The title may—or may not be—"I Want to Be in Somebody's Arms" (at least that's one of the bright lines), but it is the refrain that we call particular attention to—

"When I find him, you can bet,
He'll get the lovin' he won't forget,
I'll steal somebody's daddy yet."

The Misses Campbell—accorded the unusual distinction of being held over for a second week at the Colonial—made a direct and intimate appeal in their

(Continued on page 18.)

MISSES MURIEL RIDLEY AND ASTA FLEMMING,
Now Appearing on the Orpheum Tour in a Pantomime Specialty, "Love or Fame."

NONETTE,
Now at the Victoria in her Violin and Song Offering.

THE WEEK IN REVIEW

(*Continued from page 17*)

The Campbells Repeat Their Hit

little parlor specialty. They have a field all their own in the singing of real befo' the wah darkey melodies.

We shall watch their advance with decided interest, because we first predicted their ultimate success upon seeing them many months ago in a small Broadway theater. Their little specialty—with the charm of the real South—is absolutely sure of winning favor on any spot of any bill. We say that because we firmly believe it.

John C. Rice and Sally Cohen have a long-drawn-out farce, "An Early Breakfast," that arrives at nothing. Hubby reaches home at six o'clock in the morning and seems a bit hazy about explaining his absence. Wifey, it develops, has given shelter and food during the early morning to a man pursued by the police. Husband sees the empty cups at the table and finds the crook's handkerchief. He suspects, of course, that wifey is merely trying to make him jealous. In the end, the husband confesses that he is a detective—hence the nights out—and that he's been on the trail of his wife's crook guest for days. So the wife forgives him and they let the burglar depart.

The farce, the work of Herbert Hall Winslow, is very badly constructed. It lacks the technique of Lillian Lorraine's voice.

ALL-STAR VARIETY BENEFIT

The second big benefit of the season for the Actors' Fund of America, given at the Century Opera House on Sunday night, brought over $7,000 in receipts.

Fifteen vaudeville acts were given under the direction of Messrs. A. Paul Keith, E. F. Albee, and Martin Beck. May Irwin introduced the stellar turns, while Lillian Russell's little talk was a feature of the evening.

Among the entertainers were Nan Halperin, Grace La Rue, the Misses Campbell, the Six Brown Brothers from "Chin-Chin," Frank Fogarty, Willa Holt Wakefield, Belle Baker, Cole and Denahy, and the Ornant Brothers.

Bijou Fernandez had charge of selling the programmes in the lobby, and she was assisted by Hasel Dawn, Maude Odell, Ruth Shepley, Mrs. Douglas Fairbanks, Fania Marinoff, Ruth Richmond, Grace Valentine, Ines Buck, Esther Lyon, Dorothy Foster, Mary Cecil, and Geraldyne Bergh.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Jose Collins topped at the Palace Music Hall last week. She was well received in songs, assisted by Robert Evett. Le Milo contributed classical poses. Lydell, Rogers and Lydell, Dpely and Wayne, Pierre Pelletier and company, and Harriet Burt were on the bill.

At the Majestic, Joseph Santley, aided by the Misses Randall and Kernan, danced and sang agreeably. Henry Dixey contributed his monovaudalogue, and the Princess Rajah interpreted several dances.

A. C. WILKIN.

Fred Ward, the booking agent, is back in New York.

COMING HEADLINERS

Week of March 15.—*Palace*, Bertha Kalich; *Colonial*, Beatrice Herford; *Victoria*, Nan Halperin, Valeska Suratt and company; *Alhambra*, Orville Harrold; *Royal*, Frank Fogarty, Claire Rochester.

Week of March 22.—*Victoria*, the Cancinos; *Colonial*, Gertrude Hoffman and revue; *Alhambra*, Belle Baker, Helen Ware and company; *Royal*, Laddie Cliff, the Misses Campbell.

CALVE'S VARIETY DRAWING POWER; HOLDS ADVANCE SALE RECORD

Robert T. Haines to Do Kipling's "The Man Who Was"—Jack Norworth to Return in Fall

BY WALTER J. KINGSLEY.

PERHAPS Calve is hard to handle, but we of vaudeville do not know that fact from any experience of ours with the prima donna at the Palace, who has been a kindly gentlewoman and won all hearts before and behind the curtain. To a singer of Calve's highly strung nature her debut in the two-a-day was a terrifying ordeal, and it was not until she had been recalled again and again and been forced to sing several encores that she believed that she was a success in her field. When she found that vaudeville audiences liked her every bit as much as did those celebrated crowds at the Metropolitan, which cheered her in "Carmen," she was as happy as a schoolgirl who has been chosen Queen of the May. In every way, shape and manner Calve has proven herself a high-spirited, big-hearted thoroughbred. As a box-office attraction she is in a class by herself. The rush to the window has been without precedent in the history of the Palace. In vaudeville a $200 advance sale is a source of gratification and a $500 advance sets Broadway talking, but Calve, despite a postponement, drew $12,000 into the treasure drawer before she opened, and the sale is keeping right up, hence her retention as headliner for another week, and possibly another after that. Right wonderfully does she deliver in her song programme and the thousands—to whom she has been merely a great name—quit the theater happy that they have heard her in the plenitude of her exquisite art. Two song birds who came to hear and to praise were Geraldine Farrar and Emmy Destinn, and it was pleasant to hear how enthusiastically they praised the art of the older woman. Calve has quite won our hearts; she is incomparable in our estimation among the world's prima donnas, and, what to vaudeville is best of all, she has a keen sense of humor. When one of the big chimpanzees in the opening act last week came up to her in the wings and took her hand, Calve smiled and remarked:

"How hospitable and friendly vaudeville artists are! Look, Monsieur Baboon introduces himself and wishes me good luck."

Day after day Calve stands in the wings and watches the "turns." "They are so exquisitely trained," she exclaimed to Brock Pemberton, of the *Times*. "I think of the most delicate mechanism animated by the artistic soul. The humblest specialty of vaudeville has finesse. It is all personality plus perfect technique."

Dainty, ethereal little Edith Taliaferro made the greatest hit with Calve, who took her up impulsively and hugged her with a bear-like hug. Both Calve and Miss Edith were newcomers in the world of vaudeville, and tiny Miss Taliaferro encouraged the prima donna from the first entrance when she went on in the second half.

Up at the Colonial, Mrs. Leslie Carter gave that house the biggest business and the greatest number of thrills in its recent history. Her Zaza has caught the fancy of vaudeville fans just as it took the theatergoers by storm years ago. Mrs. Carter has scored as many as twenty curtain calls at the Colonial and every one of them honest, sincere calls.

Helen Ware is at the Colonial in Channing Pollock's sketch, "It Doesn't Happen." She is repeating her initial success at the Palace. Pollock is a lucky fellow, in that his little drama is also being played over the Orpheum time. He garners $100 royalty from each production, and an income of 200 hard iron men per week from one tabloid is important money to any dramatist even if he happens to be rich like Channing Pollock, whose abundant brains and persistent industry have made him wealthy. John Pollock, by the way, has just bought a mansion on the Palisades from whose windows he can see the roof of the Palace Theater with the aid of field glasses.

Spurred by the popularity of midgets working in a flock in vaudeville, one prominent agent is rounding up a drove of giants to do a comedy act in the two-a-day.

Robert T. Haines is preparing to present Kipling's story, "The Man Who Was," in vaudeville. He will use the dramatization in which Beerbohm Tree fascinated London. Haines will make the hit of his life and do vaudeville a genuine benefit by staging this work of genius.

When the Hoffman and the Wayburn revues are playing against each other at the Colonial and Palace, respectively, next week, there will be much doing in vaudeville circles. Both producers are on their mettle, and as both have smashing successes to their credit much is expected of their revues, which are to contain the essence of three-hour-long entertainments.

Jack Norworth will return to Keith vaudeville next Fall. Despite his remarkable popularity in London he is eager to return to America for a tour of the Keith Circuit. The new Harris revue in which he is being featured with Gaby Deslys opened last Saturday night in London, and, as usual, Norworth scored a tremendous personal hit. He can remain in England as long as he lives, but he has decided to divide his time between there and America.

In vaudeville, Edgar Allan Woolf is famous for his memory, Max Hayes for his motor car, Arthur Klein for his clothes, Eddie Darling for his diplomacy, and John Pollock for his bank-roll.

Beatrice Herford, the society monologist, humorist and parlor entertainer, will make her debut in vaudeville at the Colonial next week. Miss Herford has a far-reaching fame as a little sister of the rich, who has made the aristocrats laugh muchly these many moons. It remains to be seen how the public will like her very individual humor. No one has ever scored a similar success equal to hers in society, and the Keith people are looking forward to Miss Herford as a powerful attraction in the two-a-day houses. The heavy advance sale for her debut proves that she has a devoted following.

MARY BOLAND COMING TO PALACE; ADELE BLOOD'S NEW SKETCH

Several Companies Will Now Play Successful Variety Playlets—June Keith in "The Fiddle Told"

Mary Boland will be a Palace headliner for the week of March 29. Miss Boland has secured a dramatic playlet and her tour will be directed by M. S. Bentham.

Adele Blood, who recently appeared at Hammerstein's Victoria in a sketch called "A Vision of Fair Women," has secured a new playlet, "The Find," by June Congreve. The Dramatists' Play Agency arranged the business details.

Road companies in successful vaudeville playlets will be the thing this season, it seems from present indications.

"War Brides," Marion Craig Wentworth's playlet now being presented by Madame Alla Nazimova, is to be offered in the varieties by two other companies. The Dramatists' Play Agency is now arranging with Charles Bryant for the additional organizations.

Channing Pollock's "It Doesn't Happen" is to be played by two companies. Helen Ware is now with the original cast at the Colonial, while Madame Besson, an actress well known in the West, has secured the rights to the sketch for the Orpheum Circuit. She will open immediately under Joseph Hart's direction.

June Keith opened out of town on Monday in a new playlet, "The Fiddle Told," by Evelyn Blanchard. The sketch is being staged by Frank MacCormack.

Lillian Lorraine has been routed by M. S. Bentham. Miss Lorraine is appearing in Baltimore, with the Palace to follow later.

Frances Nordstrom and company have been routed for an Orpheum tour by Stoker and Bierbauer. Miss Nordstrom will open at Sioux City on March 29.

John T. Doyle is producing a sketch of his own, entitled "The Danger Line." The playlet will have a cast of three. M. S. Bentham is arranging for the opening.

The Acme Four, a singing quartette; Al. Burton's Revue, a novelty singing two-act; Queenie Dunedin, Ed Howard and company in "Those Were the Happy Days"; Morris and Parks, Staley and Birbeck, Silvers, and Ward and Faye have been routed in the Keith houses by Rose and Curtis.

John McCormack is not going into vaudeville.

D. F. McSweeney, assistant manager, writes to THE MIRROR in regard to the report that Mr. McCormack was considering a brief excursion into the varieties. Mr. McSweeney says:

"Mr. McCormack is not considering and will not entertain any proposition for vaudeville, this season or any other. You can make that as strong and as emphatic as you like."

Fred J. Ardath, who opened on Orpheum Circuit on March 8 at Winnipeg, was forced to play his sketch without his farm animals. Canadian restrictions, aimed against the spread of the foot and mouth disease, held them at the line. Ardath shipped them directly to Seattle, the second stand on circuit.

Tony Hunting and Corinne Francis, still successfully appearing in their comedy sketch, "The Love Lozenge," by James Madison, have commissioned the same author to write them a new act for next season.

Knowles and White, during the past week broke in a new Madison sketch, entitled "Winning a Widow."

Coming Palace starliners, as outlined at present, are: Molly McIntyre and the Princess Rajah, next week; week of March 22, Ned Wayburn's revue, "Safety First," and Paul Dickey; week of March 29, Mary Boland.

Eva Tanguay reopened her vaudeville tour at Syracuse this week, with Toledo and Chicago to immediately follow.

Tommy Gray and Louis Hirsch's revue, "Safety First," staged by Ned Wayburn, comes to the Palace on March 22. The cast includes Sophye Barnard, Lou Anger, Charles McNaughton, and "Sheet" Gallagher. Max Hart is directing the booking.

Victor Morley is to try vaudeville.

Dainty Marie returns to the Palace next week.

The Misses Campbell have been routed practically solid for the next two seasons. They will play the Orpheum time shortly, reaching the Coast in time to see the Panama Exposition.

Cecil Cunningham (Mrs. Jean Hayes) opened in her new single at the Garrick in Wilmington last week. She uses five songs, including an arrangement of "Annie Laurie" and "River Shannon."

John Harrington has succeeded Carl Eckstrom in "It Never Happens," with Helen Ware.

Valentine and Bell, offering a novelty bicycle act, are making their first New York appearances at the Royal Theater this week. Stoker and Bierbauer direct their tour.

R. W. Fientge, postmaster of Cape Girardeau, Mo., desires to locate his son, John Fientge, who has been appearing in vaudeville and was last heard from in Chicago. The young man's mother is dying and her last wish is to see her only son.

Pauline Hall is making her return to the stage at the Royal this week.

All this week the blind of New York will have free admission to Keith's Royal Theater, as the guests of the management and Miss Henrietta Crosman, that they may hear her presentation of the peace playlet, "Thou Shalt Not Kill," which has been printed in raised type in the "Matilda Ziegler Magazine for the Blind."

Gladys Lockwood and Paul McCarthy have reunited for vaudeville.

Frederick V. Bowers, now on the Orpheum Circuit, has written an Exposition song, "The California Fair, It's a Bear," which runs—

"California, beyond compare,
Come on, will meet you, greet you, treat you,
At the 1915 Fair."

Wellington Cross, on his Orpheum tour, is singing a stutter-sequel to "Sister Susie's Sewing Shirts for Soldiers," called "Nettie's Knitting Naughty Nighties for the Navy."

Hammerstein's Victoria will not close for alterations before May 1, despite reports.

Clara Blandick has a sketch by Willard Mack, which she is going to present in vaudeville.

Clifford F. Ivins has two sketches playing and three in course of production. The Roland West Players are presenting "Lady Lou" on the Loew time, Tom Keogh and Ruth Francis are doing "He Was a Good Husband" in the West, while Miss Leigh De Lacy is shortly to produce "Self Defense" for a tour of the New England States. "A Thief's Daughter," dramatized from a story in the *American Magazine*, is outlined for April production, and "The Plot That Failed," last season played by Caroline Franklin, is to be produced by another player.

BROOKLYN VAUDEVILLE

With Nazimova as the headline attraction at the Orpheum, Brooklyn, a capacity business was the rule last week. Riggs and Witchie were well received in their dances. Others on the bill were Grace Leigh and her trio, Flanagan and Edwards, Holmes and Buchanan, B. L. Goldberg, Al. Herman, Ameta and the Flying Martins. Nazimova is held over this week.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Seattle, 14-20.
ABBOTT, A.: Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
ACME Four: Orph., Jacksonville; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
ACT Beautiful: Hudson, Union Hill, N. J., 22-27.
ADELAIDE and Hughes: Keith's, Indianapolis; Forsythe, Atlanta, 15-20.
ADLER and Arline: Grand, Pittsburgh; Keith's, Cincl., 15-20; Columbia, Grand Rapids, 22-27.
AHEARN, Charles, Troupe: Forsythe, Atlanta, 22-27.
ALDRICH, Mme.: Orph., New Orleans.
ALEXANDER and Scott: Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Colonial, Norfolk, 15-17; Lyric, Richmond, 22-24.
ALFREDS, Two: Mat., Milwaukee; Maj., Milwaukee, 14-20.
ALLEN, Minnie: Palace, Chgo.
ALLMAN and Stone: Alhambra, N.Y.C.
AMARANTHS, Four: Orph., Minneapolis; Orph., Omaha, 14-20.
ANNAPOLIS Boys, Five: Prospect, B'klyn, 15-20; Bushwick, B'klyn, 22-27.
ARDATH, Fred J., Co.: Victoria, N.Y.C., 15-20.
ARMENTO, Angelo, Trio: Temple, Rochester; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
ARNAUT Brothers: Keith's, Phila.; Colonial, Erie, 15-20; Shea's, Buffalo, 22-27.
ASAHI Quintette: Orph., Des Moines; Orph., Omaha, 14-20.
"AURORA of Light": Prospect, B'klyn; Keith's, Wash., 15-20; Maryland, Balto., 22-27.
AUSTRALIAN Woodchoppers: Maryland, Balto.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
AVON Comedy Four: Columbia, St. Louis; Maj., Chgo., 14-20.
BAGONGHI Riding Act: Orph., Brklyn.
BAKER, Belle: Keith's, Wash., 15-20; Alhambra, N.Y.C., 22-27.
BAKER, Ward: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Prospect, B'klyn, 15-20.
BALL, Ernest R.: Colonial, N.Y.C.; Keith's, Phila., 15-20.
BALL, Foster and West: Maj., Chgo.; Maj., Milwaukee, 14-20.
BANKOFF and Girlie: Orph., Omaha; Orph., St. Paul, 14-20.
BARABAN and Grohs: Orph., Portland.
BARNES and Crawford: Orph., Minneapolis; Orph., St. Paul, 14-20.
BARRY, Mr. and Mrs. J.: Orph., Lincoln; Orph., Sioux City, 14-20.
BEAUMONT and Arnold: Alhambra, N.Y.C.
BEAUTIES, The: Royal, N.Y.C., 15-20; Keith's, Wash., 22-27.
BELL Family: Orph., Lincoln; Orph., Des Moines, 14-20.
BENDIX Players: Maj., Fort Worth, Tex., 15-20; Maj., Dallas, 21-27.
BERESFORD, Harry, Co.: Keith's, Wash.; Orph., B'klyn, 15-20.
BERGERE, Valerie, Co.: Orph., Frisco; Orph., Oakland, 14-20.
BERKERS, The: Keith's, Cincl., 15-20; Keith's, Indianapolis, 22-27.
BERTH, Orph., 'Frisco; Orph., Oakland, 14-20.
BICKEL and Watson: Orph., B'klyn, 15-20; Keith's, Boston, 22-27.
BIG City Four: Orph., 'Frisco, 14-20; Orph., Oakland, 21-27.
BINNS and Burt: Keith's, Boston, 22-27.
BISON City Four: Prospect, B'klyn, 15-20.
BISSETT and Scott: Prospect, B'klyn; Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
BOGANNY'S, Jos., Troupe: Maj., Chgo., 14-20.
BOLAND and Hoag: Maryland, Balto.; Keith's, Phila., 15-20; Royal, N.Y.C., 22-27.
BOND and Casson: Keith's, Louisville; Keith's, Indianapolis, 15-20.
BONITA: Orph., Portland.
BONITA and Low Hearn: Orph., Seattle; Orph., Portland, 14-20.
BOUDINI Brothers: Orph., Winnipeg.
BOWERS, Fred, Co.: Orph., Kansas City, 14-20.
BOWERS, Walter and Crooker: Orph., Duluth; Orph., Winnipeg, 14-20.
BRACKS, Seven: Alhambra, N.Y.C.; Alhambra, N.Y.C., 15-20.
BRESEE, Harry: Dominion, Ottawa, 15-20; Orph., Montreal, 22-27.
BRENNER and Wheeler: Orph., Sioux City; Orph., Omaha, 14-20.
BRICE, Fannie: Orph., Montreal; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
"BRIDE Shop": Orph., Winnipeg.
BROCKBANK, Harrison, Co.: Orph., St. Paul; Palace, Chgo., 14-20.
BROOKS and Bowen: Alhambra, N.Y.C., 15-20; Orph., B'klyn, 22-27.
BROOKS, Alan, Co.: Orph., Duluth; Orph., Winnipeg, 14-20.
BROWN and Newman: Orph., Seattle, 14-20.
BROWN, Cleo, Co.: Keith's, Indianapolis, 15-20.
BROWN, Fletcher: Orph., Salt Lake City; Orph., Denver, 14-20.
BROWN, George N., Co.: Keith's, Cincl., 22-27.
BRUCH, Fritz and Lucy: Keith's, Cincl.; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
BRUNNELL Sisters and Stephens: Grand, Pittsburgh; Grand, Syracuse, 15-20; Columbia, Grand Rapids, 22-27.
BULGER Brothers: Dominion, Ottawa.
BURNS and Fulton: Orph., Harrisburg, 15-20; Grand, Pittsburgh, 22-27.
BURR and Hope: Bushwick, B'klyn; Grand, Syracuse, 22-27.
BURT, Harriett: Palace, Fort Wayne.
CABARET Dogs: Hudson, Union Hill, N. J., 15-20.
CALVE, Emma: Palace, N.Y.C.
CALVERT, Catherine, Co.: Alhambra, N.Y.C.; Keith's, Prov., 15-20; Keith's, Prov., 22-27.
CAMERON Sisters: Keith's, Columbus; Keith's, Cincl., 15-20.
CAMPBELL, Misses: Orph., B'klyn; Bushwick, B'klyn, 15-20; Royal, N.Y.C., 22-27.
CANSINOS, The: Shea's, Buffalo; Victoria, N.Y.C., 22-27.
CANTOR and Lee: Temple, Rochester; Orph., Harrisburg, 15-20; Grand, Syracuse, 22-27.
CARDO and Noll: Hipp., Cleveland; Grand, Pittsburgh, 15-20.
CARLETONS, Two: Orph., Minneapolis; Orph., St. Paul, 14-20.
CARR, Eddie, Co.: Royal, N.Y.C.
CARTER, Mrs. Leslie: Keith's, Prov.; Keith's, Wash., 15-20.
CARUS, Emma and Randall: Orph., Omaha; Orph., Minneapolis, 14-20.
CASE, Charles: Keith's, Prov., 22-27.
CASEY, Kenneth: Victoria, N.Y.C., 15-20.
CASTILLIANS, The: Keith's, Ft. Wayne; Maj., Chgo., 14-20.
CAUPOLICAN, Chief: Royal, N.Y.C., 22-27.
CERVO, Victory, Stockton, 10-11; Yosemite, San Jose, 12-13; Orph., Oakland, 14-20.
CHANDLER, Anna: Orph., Salt Lake City; Orph., Denver, 14-20.
CHINKO: Orph., Sioux City; Orph., Minneapolis, 14-20.
CHIP and Marble: Keith's, Wash., 15-20.
CLARK and Hamilton Brothers: Keith's, Phila., 22-27.
CLAUDE, Toby, Co.: Columbia, St. Louis; Palace, Chgo., 14-20; Temple, Detroit, 22-27.
CLAUDIUS and Scarlet: Keith's, Phila., 15-20; Victoria, N.Y.C., 22-27.
CLAYTON, Ethel, Columbia, Grand Rapids; Maj., Chgo., 14-20; Hipp., Cleveland, 22-27.
CLAYTON, Una, Co.: Shea's, Buffalo, 15-20.
CLIFF, Laddie: Palace, Chgo.; Royal, N.Y.C., 22-27.
CLINTONS, Novelty: Keith's, Columbus, 22-27.
COGHLAN, Rose, and Co.: Maryland, Balto., 22-27.
COLLINS and Hart: Palace, Chgo.; Orph., Kansas City, 14-20; Hipp., Cleveland, 22-27.
COLLINS, Milt: Orph., Los Angeles.
COLONIAL Belles: Orph., Seattle, 14-20.
COLONIAL Days: Orph., Montreal; Dominion, Ottawa, 15-20.
COMFORT and King: Orph., Harrisburg; Keith's, Wash., 15-20; Victoria, N.Y.C., 22-27.
CONCHAS, Paul; Keith's, Wash.; Keith's, Phila., 15-20; Grand, Pittsburgh, 22-27.
CONNELLI, Regina, Co.: Shea's, Buffalo; Shea's, Toronto, 15-20.
CONNELLY and Weinrich: Keith's, Louisville; Palace, Fort Wayne, 15-20.
CONNOLLY and Webb: Orph., Montreal.
CONROY and Mcbeb: Keith's, Columbus, 22-27.
COOPER and Smith: Victoria, N.Y.C.; Royal, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
COOPER, Harry, Co.: Columbia, St. Louis; Columbia, St. Louis, 14-20.
COOPER, Joe and Low: Orph., B'klyn.
CORRADINI'S Animals: Bushwick, B'klyn; Royal, N.Y.C., 15-20; Orph., B'klyn, 22-27.
COSTA Troupe: Orph., Lincoln; Orph., Kansas City, 14-20.
COX, Hass: Keith's, Prov.
COWBOY Minstrels: Prospect, B'klyn, 15-20.
CRANE, Mr. and Mrs. Douglas: Orph., Los Angeles.
CREIGHTON, Bertha, Co.: Maj., Birmingham.
CREIGHTON Brothers and Belmont: Orph., Frisco; Orph., Los Angeles, 14-20.
CRESSY and Dayne: Orph., Frisco, 7-20.
CROMWELLS, The: Orph., Seattle; Orph., Portland, 14-20.
CRONIN, Morris: Keith's, Boston, 15-20; Keith's, Prov., 22-27.
CROSSMAN, Henrietta, Co.: Royal, N.Y.C.; Bushwick, B'klyn, 15-20.
CROSSMAN and Stewart: Orph., Montreal, Can.
CUMMINGS and Gladyings: Keith's, Prov.
CURTIS, Julia: Keith's, Boston, 15-20.
DALY and Kennedy: Garrick, Wilmington, 22-27.
DAMEREL, George, Co.: Orph., St. Paul; Orph., Winnipeg, 14-20.
D'AMORE and Douglas: Maryland, Balto.; Temple, Detroit, 22-27.
DANUBES, Four: Orph., Denver; Orph., Kansas City, 14-20.
DARING, Prince: Grand, Syracuse, 15-20; Keith's, Toledo, 22-27.
DARRELL and Conway: Palace, Fort Wayne, 15-20.
DAVIS, Emily: Orph., Sioux City, 14-20.
"DAY at the Circus": Poli's, Scranton, Pa.
DE CORDOVA, Leander, Co.: Keith's, Columbus.
DE KOSZ, James, Troupe: Dominion, Ottawa, Can.
DE MAR, Grace: Grand, Syracuse, 15-20.
DERKIN'S Dogs: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20.
DE SERRIS, Henriette: Orph., New Orleans; Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
DE VARA and Sarneta: Wilkesbarre, Pa.; Poli's, Scranton, 15-20.
DEVOY, Emmett, Co.: Orph., Montreal; Keith's, Toledo, 22-27.
DIAMOND and Brennan: Hipp., Cleveland, 15-20; Keith's, Indianapolis, 22-27.
DIAZ Monks: Shea's, Toronto, 15-20; London, 22-27.
DINEHART, Allan, Co.: Grand, Syracuse; Palace, Fort Wayne, 15-20; Hipp., Cleveland, 22-27.
DOCKSTADER, Lew: Keith's, Cincl., 15-20; Keith's, Indianapolis, 22-27.
DONAGHUE and Stewart: Orph., B'klyn, 15-20; Alhambra, N.Y.C., 22-27.
DOOLEY and Rose: Maj., Milwaukee; Maj., Chgo., 14-20.
DOOLEY, Joe and Ethel: Keith's, Cincl.; Keith's, Louisville, 15-20; Keith's, Indianapolis, 22-27.
DORNE, Mme., Co.: Maj., Chgo.
DORIO, Mlle. and Dean: Victoria, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
DRAGOONS, Royal, Eight: Orph., Altoona, 15-17; Orph., Johnstown, 18-20.
"DREAM Pirates": Dominion, Ottawa; Orph., Montreal, 15-20; Shea's, Buffalo, 22-27.
DUFFETT, Bruce, Co.: Temple, Rochester.
DUFFY and Lorenzo: Keith's, Prov., 15-20; Prospect, B'klyn, 22-27.
DU BOIS, Wilfred: Alhambra, N.Y.C.
DUNEDIN Duo: Forsythe, Atlanta, Ga., 22-27.
DUNFEE, Josephine: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20; Orph., Jacksonville, 22-27.
ECKERT and Berg: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
"EDGE of the World": Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
ELINORE and Williams: Orph., Salt Lake City, 14-20.
"ELOPING": Poli's, Scranton.
EL RAY Sisters: Alhambra, N.Y.C.
ERNIE and Ernie: Orph., Los Angeles.
ERROL, Bert: Temple, Detroit; Temple, Rochester, 15-20; Shea's, Buffalo, 22-27.
ESMOND, Ed., Co.: Poli's, Scranton.
FARBER Girls: Shea's, Buffalo; Shea's, Toronto, 15-20.
FARRELL, Edward, Co.: Colonial, Erie, Pa., 15-20.
FASHION Shop: Orph., Harrisburg, 22-27.
FAY, Blair, Co.: Keith's, Indianapolis; Keith's, Toledo, 15-20; Palace, Fort Wayne, 22-27.
FERGUSON, Dave: Columbia, Grand Rapids, 15-20; Keith's, Toledo, 22-27.
FIELDER and Shelton: Palace, Fort Wayne.
FIELDING'S Players: Garrick, Wilmington, 15-20.
FIELDS, W. C.: Orph., Sioux City, 14-20.
FINN and Finn: Prospect, B'klyn, 22-27.

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FISHER and Green: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
FITZGIBBON, Bert: Maj., Chgo.; Keith's, Wash., 22-27.
FITZGIBBONS, Marie: Orph., Salt Lake City, 14-20.
FLANAGAN and Edwards: Grand, Pittsburgh; Colonial, Erie, 22-27.
FOGARTY, Frank: Bushwick, B'klyn; Royal, N.Y.C., 15-20; Keith's, Prov., 22-27.
FORD and Hewitt: Alhambra, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
FOY, Eddie, Co.: Hudson, Union Hill, N. J., 15-20.
FRANCIS and Rose: Orph., Harrisburg, 15-20.
FRIDKOWSKI Troupe: Hipp., Cleveland; Columbia, Grand Rapids, 15-20; Palace, Fort Wayne, 22-27.
FRIGANZA, Trixie: Orph., Harrisburg; Bushwick, B'klyn, 15-20; Keith's, Toledo, 22-27.
GALLOWAY, Louise, Co.: Poli's, Scranton, 22-27.
GARDNER, Jack, Co.: Orph., Denver; Orph., Lincoln, 14-20.
GASCOIGNE, Cleo: Orph., Birmingham; Keith's, Phila., 15-20.
GAUDSMITHS, The: Orph., Memphis, 14-20.
GEORGE, Edwin: Temple, Detroit; Temple, Rochester, 15-20; Maryland, Balto., 22-27.
GILLINGWATER, Claude, Co.: Palace, N.Y.C.; Shea's, Buffalo, 22-27.
"GIRL from Milwaukee": Orph., 'Frisco, 14-20.
GLADIATORS: Grand, Pittsburgh, 15-20.
GLASER, Lulu, Co.: Palace, N.Y.C.; Keith's, Wash., 15-20.
GOLDEN, Claude: Keith's, Prov., 22-27.
GORDON and Rica: Colonial, N.Y.C.; Keith's, Prov., 15-20.
GORDON, John R., Co.: Orph., Omaha; Orph., Des Moines, 14-20.
GORDON, Kitty, Co.: Palace, Chgo.; Columbia, St. Louis, 14-20.
GORDON, Robbie: Orph., B'klyn.
GOULD, Billy: Victoria, N.Y. C., 15-20.
GOULDINGS, The: Orph., Portland.
GRAHAM and Randall: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
GRAPEWIN, Charles, Co.: Orph., Los Angeles, 7-20.
"GREEN Beetle, The": Orph., Seattle, 14-20.
GREEN, Ethel: Keith's, Columbus; Colonial, Erie, 15-20; Temple, Detroit, 22-27.
GYGI, Ota: Bushwick, B'klyn, 22-27.
HAL and Francis: Orph., Omaha; Orph., Sioux City, 14-20.
HALE and Paterson: Keith's, Louisville.
HALL, Pauline: Royal, N.Y.C.
HALLEN and Hunter: Keith's, Toledo, 22-27.
HALPERIN, Nan: Keith's, Phila.; Victoria, N.Y.C., 15-20; Maryland, Balto., 22-27.
HANLON Brothers: Keith's, Toledo, 15-20.
HARRISON, Minnie Bud: Bushwick, B'klyn; Hipp., Cleveland, 22-27.
HAROLD, Orville: Keith's, Boston; Alhambra, N.Y.C., 15-20; Keith's, Wash., 22-27.
HART, Marie and Billy: Orph., Jacksonville; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20; Maryland, Balto., 22-27.
HARTMAN and Verady: Keith's, Boston.
HARVEY, W. H., Co.: Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Orph., Jacksonville, 15-20.
HAVEMAN'S Animals: Keith's, Louisville; Palace, Chgo., 14-20.
HAVILAND and Thornton: Orph., Salt Lake City, 14-20.
HAWKINS, Lew: Orph., St. Paul.
HAWTHORNE and Inglis: Keith's, Indianapolis; Grand, Pittsburgh, 15-20; Keith's, Cinti., 22-27.
HAYES, Brent: Orph., Salt Lake City; Orph., Denver, 14-20.
HAYWARD-Stafford Co.: Orph., B'klyn; Prospect, B'klyn, 15-20; Bushwick, B'klyn, 22-27.
HEARN and Ely: Keith's, Phila.; Victoria, N.Y.C., 22-27.
HEATHER, Josie, and Henry Marshall: Prospect, B'klyn; Alhambra, N.Y.C., 22-27.
HELEN, Baby: Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20; Forsythe, Atlanta, 22-27.
HENNINGS, John and Winnie: Prospect, B'klyn, 15-20.
HENRYS, Flying: Colonial, Erie, Pa.
HERBERT, Hush, Co.: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
HERFORD, Beatrice: Colonial, N.Y.C., 15-20.
HERMAN, Doctor: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
HINES and Fox: Palace, N.Y. C.; Orph., Harrisburg, 22-27.
HOFFMAN, Gertrude: Colonial, N.Y.C., 22-27.
"HOLLAND Romance, A": Colonial, N.Y.C.
HOPKINS Sisters: Orph., Kansas City, 14-20.
HORELIK Troupe: Orph., Los Angeles, 14-20.
HOUDINI, Harry: Grand, Pittsburgh; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
HOWARD and McCane: Orph., 'Frisco, 14-20.
HOWARD and Syman: Keith's, Louisville, 15-20; Keith's, Cinti., 22-27.
HOWARD, Eddie: Keith's, Prov.
HUGHES, Mrs. Gene, Co.: Keith's, Boston; Keith's, Indianapolis, 22-27.
HURSLEY Troupe: Orph., Winnipeg.
HUSSARS, Nine White: Orph., Omaha; Orph., Kansas City, 14-20.
HUSSEY, James, and Jack Boyle: Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
HYAMS and McIntyre: Orph., Seattle; Orph., Portland, 14-20.
IDEAL: Orph., Kansas City; Orph., Omaha, 14-20.
IMHOFF, Conn and Corinne: Palace, Chgo.; Temple, Detroit, 22-27.
INGE, Clara: Orph., Winnipeg, 14-20.
ISMED: Colonial, Erie, 15-20.
JACK and Forts: Columbia, St. Louis, 14-20.
JACKSON and May: Columbia Grand Rapids.
JACOB'S Dogs: Keith's, Toledo; Garrick, Wilmington, 15-20.
JARROW: Palace, Chgo.; Maj., Milwaukee, 14-20.
JEFFERSON, Joseph, Co.: Forsythe, Atlanta, 22-27.
JENNETS, Three: Keith's, Prov., 15-20.
JEWELL Comedy Four: Hamilton, 15-20.
JOHNS, Three: Keith's, Toledo; Keith's, Columbus, 22-27.
JOHNSTON, Chester, Co.: Keith's, Louisville; Keith's, Columbus, 15-20; Keith's, Toledo, 22-27.
JOHNSTON, Johnny, Co.: Maj., Milwaukee, 14-20.
JOMELLI, Mme.: Orph., Salt Lake City; Orph., Denver, 14-20.
JORN, Carl: Hudson, Union Hill, N. J.; Keith's, Wash., 15-20; Keith's, Boston, 22-27.
KAJIYAMA: Colonial, N.Y.C.; Orph., B'klyn, 15-20.
KALMAR and Brown: Orph., Memphis, 14-20.
KAUFMAN Brothers: Orph., Sioux City.
KAUFMAN, Mlanie: Orph., Minneapolis, 14-20.
KEANE and Whalon: Alhambra, N.Y.C.; Bushwick, B'klyn, 15-20; Keith's, Prov., 22-27.
KEENAN, Frank: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
KELLY, Andrew: Keith's, Cinti., 15-20; Keith's, Indianapolis, 22-27.
KELLY, Walter, Co.: Keith's, Boston; Palace, Fort Wayne, 15-20.
KENNEDY, Mr. and Mrs. J.: Keith's, Ft. Wayne; Hipp., Cleveland, 15-20.
KENNEDY, Jack, Co.: Orph., Seattle; Orph., Portland, 14-20.
KENO and Green: Keith's, Toledo.
KERVILLE Family: Orph., Seattle, 14-20.
KIMBERLY and Mohr: Orph., Birmingham; Forsythe, Atlanta, 15-20.
KINGSTON and Ebner: Orph., 'Frisco, 14-20.
KIRK, Hazel, Trio: Victoria, N.Y.C.
KOLB and Harland: Orph., Memphis; Orph., Duluth; Orph., New Orleans, 14-20.
KRAMER and Morton: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
KREMKA Brothers: Maryland, Balto., 15-20.
KREMOLINA and Darras Brothers: Orph., Seattle; Orph., Portland, 14-20.
KRONOLD, Hans: Orph., B'klyn; Shea's, Buffalo, 15-20.
LA FRANCE an' Bruce: Orph., Sioux City; Orph., Omaha, 14-20.
LAI Mon Kim: Prospect, B'klyn; Colonial, N.Y.C., 15-20.
LAMBERTI: Orph., Portland.
LA MILO: Hipp., Cleveland; Bushwick, B'klyn, 22-27.
LA ROCCA, Rozy: Colonial, N.Y.C.
LAUBE, Max: Orph., Seattle, 14-20.
LA VARS, Dancing: Keith's, Wash.; Prospect, B'klyn, 15-20.
LAWN Party: Keith's, Prov., 15-20.
LEAN, Cecil, and Cleo Mayfield: Orph., B'klyn.
LEE and Cranston: Orph., Des Moines; Orph., St. Paul, 14-20.
LE GROHS: Keith's, Boston; Keith's, Phila., 15-20; Grand, Pittsburgh, 22-27.
LEIGHTONS, Three: Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
LEON Co.: Prospect, B'klyn.
LEON, Great: Shea's, Buffalo, 15-20.
LEONARD and Russell: Keith's, Phila.; Poli's, Scranton, 15-20; Poli's, Hartford, 22-27.
LE ROY, Walter, Co.: Keith's, Phila., 15-20.
LES MONTPORTS: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
LESLIE, Bert, Co.: Victoria, N.Y.C.; Prospect, B'klyn, 15-20; Royal, N.Y.C., 22-27.
LEVERINO Co.: Keith's, Phila.
LEVY, Bert: Orph., Harrisburg, 15-20.
LEWIS, Henry: Palace, N.Y.C.; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
LEWIS Tom: Forsythe, Atlanta.
LIND, Homer, Co.: Forsythe, Atlanta.
LINTON and Lawrence: Columbia, Grand Rapids.
LITTLEFIELD, Marion, Co.: Keith's, Prov., 15-20.
LLOYD, Alice: Orph., Kansas City.
LLOYD, Rosie: Dominion, Ottawa; Temple, Detroit, 15-20; Temple, Rochester, 22-27.
LO, Maria: Orph., 'Frisco, 7-20.
LOCKETT and Waldron: Keith's, Boston, 22-27.
LOHSE and Sterling: Palace, Fort Wayne, 15-20; Keith's, Indianapolis, 22-27.
LONDON, Louis: Orph., Los Angeles.
LONESOME Lassies: Keith's, Columbus; Keith's, Cinti., 15-20; Shea's, Toronto, 22-27.
LORETTA Twins: Grand, Pittsburgh, 15-20; Keith's, Phila., 22-27.
LORRAINE and Burks: Keith's, Boston.
LORRAINE and Dudley: Keith's, Louisville, 22-27.
LORRAINE, Lillian: Maryland, Balto.
LOUGHLIN'S Dogs: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Oakland, 14-20.
LOWELL, Helen, Co.: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
LOYAL'S Animals: Orph., Salt Lake City, 14-20.
LOYALS, Sylvia, Co.: Palace, Fort Wayne.
LUCAS, Lucilly and Jimmy: Orph., Winnipeg.
LUCILLE, Mlle., and Cockie: Keith's, Wash.; Bushwick, B'klyn, 15-20; Prospect, B'klyn, 2-27.
LYDELL, Rogers, Lydell: Maj., Birmingham, 22-27.
MA BELLE and Ballet: Orph., Oakland, 7-20.
MACK and Williams: Orph., Jacksonville; Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
MACK, Charles, Co.: Orph., Montreal, Can., 22-27.
MADDEN and Fitzpatrick: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20; Forsythe, Atlanta, 22-27.
MANCHURIANS, The: Orph., Sioux City, 14-20.
MANG and Snyder: Keith's, Columbus; Columbia, Grand Rapids, 15-20; Palace, Fort Wayne, 22-27.
MARSHALL, Edward: Keith's, Phila.
MARX Brothers Co.: Bushwick, B'klyn; Shea's, Buffalo, 15-20.
MASON and Keeler: Orph., Minneapolis, 7-20.
MASON, Harry L.: Hudson, Union Hill, N. J., 15-20.
MATTHEWS and Shayne Co.: Keith's, Boston; Alhambra, N.Y.C., 15-20; Keith's, Phila., 22-27.
MAXINE Brothers and Bobby: Poli's, Hartford; Palace, Springfield, 15-20.
MAYO and Tully: Palace, Fort Wayne, 15-20.
McCLOUD and Carp: Forsythe, Atlanta, 22-27.
McCONNELL and Simpson: Orph., Sioux City; Orph., St. Paul, 14-20.
McCORMICK and Irving: Keith's, Indianapolis; Keith's, Cinti., 15-20.
McDERMOTT, Billy: Keith's, Phila.; Alhambra, N.Y.C., 15-20; Poli's, Scranton, 22-27.
McDEVITT, Kelly and Lucy: Keith's, Boston; Keith's, Prov., 15-20.
McFARLAND, George: Keith's, Prov.; Orph., Montreal, 15-20.
McFAYDEN, Alexander: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
McGINN, Francis: Maryland, Balto.
McGREEVEY, Mr. and Mrs. Jack: Keith's, Boston, 15-20; Victoria, N.Y.C., 22-27.
McKAY and Ardine: Orph., Denver; Orph., Lincoln, 14-20.
McMAHON-Diamond Co.: Temple, Detroit; Temple, Detroit, 15-20.
McRAE and Clegg: Orph., Denver; Orph., Lincoln, 14-20.
McWATERS and Tyson: Keith's, Prov.
MEEHAN'S Dogs: Columbia, St. Louis; Keith's, Louisville, 22-27.
MERCEDES: Orph., Sioux City.
MERLE'S Cockatoos: Orph., Montreal, 15-20; Dominion, Ottawa, 22-27.
MEYAKO'S Trio: Orph., Birmingham; Keith's, Wash., 15-20; Alhambra, N.Y.C., 22-27.
MIGNON: Alhambra, N.Y.C.
MIJARES: Orph., Oakland; Orph., Los Angeles, 14-20.
MILES, Homer, Co.: Bushwick, B'klyn; Orph., B'klyn, 22-27.
MILITARY Dancers, Six: Keith's, Boston, 15-20.
MONKEY Circus: Orph., Duluth.
MONTGOMERY, Marshall: Palace, Chgo., 14-20.
MONTGOMERY and Moore: Maj., Chgo., 14-20.
MOORE and Haser: Maj., Chgo.
MOORE and Jenkins: Orph., Portland.
MOORE and Littlefield: Orph., Denver, 14-20.
MORAN and Wiser: Poli's, Scranton; Orph., Montreal, 15-20; Dominion, Ottawa, Can., 22-27.

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Assisted by CLEO MAYFIELD
Direction M. S. BENTHAM

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THE HAPPY TRAMP
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MORRIS, Hilda: Maj., Chgo., 14-20.
MORRISSEY and Hackett: Bushwick, B'klyn.
MORTON and Moore: Orph., Winnipeg, 14-20.
MORTON, Sam and Kitty: Orph., Frisco, 7-20.
MOTON, Ed.: Prospect, B'klyn; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
MOROONY Brothers: Temple, Detroit, 22-27.
MULLANE, Frank: Maj., Chgo.; Keith's, Columbus, 22-27.
MULLEN and Coogan: Keith's, Boston, 15-20.
MULLER and Stanley: Royal, N.Y.C.
MURRAY, Elizabeth: Orph., Memphis; Orph., New Orleans, 14-20.
MURRAY, Marion, Co.: Keith's, Toledo; Keith's, Columbus, 15-20; Palace, Fort Wayne, 22-27.
NAP, Little: Orph., Kansas City.
NASH, Julia, Co.: Poli's, Hartford.
NAVARRA, Nat, Co.: Colonial, N.Y.C.
NAZIMOVA, Mme., Co.: Orph., B'klyn; Keith's, Phila., 15-20; Keith's, Phila., 22-27.
NELSON and Nelson: Orph., Harrisburg, 22-27.
NESBIT, Evelyn, Co.: Keith's, Prov., 15-20; Keith's, Boston, 22-27.
NEWHOUSE-Snyder Co.: Orph., Salt Lake City, 14-20.
NICHOLS, Nellie: Columbia, Grand Rapids; Hipp., Cleveland, 15-20; Palace, Fort Wayne, 22-27.
NONETTE: Alhambra, N.Y.C., 15-20; Shea's, Buffalo, 22-27.
NORDSTROM, Francis: Keith's, Indianapolis.
NORDSTROM, Marie: Grand, Syracuse, 15-20; Orph., Montreal, 22-27.
NORTH, Frank: Orph., New Orleans.
NOSSEN, Five Musical: Orph., Portland, Ore.; Orph., Frisco, 15-21; Orph., Oakland, 22-28.
NUGENT, J. C., Co.: Columbia, St. Louis.
OAKLAND, Will, Co.: Orph., New Orleans.
O'BRIEN, Havel and Co.: Prospect, B'klyn.
O'CONNELL, Neil: Columbia, St. Louis, 14-20.
OLYMPIC Trio: Hudson, Union Hill, N. J., 15-20.
O'NEILL: Palace, Fort Wayne, 15-20.
OHLAND, Lee: Maj., Springfield, Ill., 8-10; Orph., Champaign, 11-13; Empress, Decatur, 14-17; Empress, St. Louis, 18-21.
PADDEN, Sarah, Co.: Palace, Rockford, 8-10; Orph., Madison, 11-14.
PANTHER Duo: Orph., Memphis, 14-20.
PABILO and Frabito: Orph., Seattle; Orph., Portland, 14-20.
PATRICOLA, Biz.: Orph., B'klyn, 15-20; Keith's, Wash., 22-27.
PATTERSONS, Burdella: Orph., Portland.
PAYTHSON, Bonding: Keith's, Indianapolis; Keith's, Louisville, 15-20.
"PERIN Mysteries": Keith's, Phila.
PERRA, Lupita: Bushwick, B'klyn.
PHILLIPS and White: Hipp., Cleveland, 15-27.
"PIPES of Pan, The": Orph., B'klyn.
PIPIFAX and Panic: Columbia, Grand Rapids; Palace, Fort Wayne, 15-20.
PHELLE'S Dogs: Orph., 'Frisco, 14-20.
PILGRIM Four: Keith's, Louisville, 15-20; Grand, Syracuse, 22-27.
PRUETT, Bill: Keith's, Wash.
PUCK, Harry and Eva: Alhambra, N.Y.C.; Orph., B'klyn, 15-20; Colonial, N.Y.C., 22-27.
QUINCOGA: Maj., Chgo., 14-20; Temple, Detroit, 22-27.
RAMY, Claude: Columbia, Grand Rapids, 22-27.
RAVENSCROFT, Charlotte: Colonial, Erie, Pa., 22-27.
RAYMOND and Caverly: Orph., B'klyn; Columbia, Grand Rapids, 22-27.
RAYMOND and Heidler: Orph., Birmingham; Orph., Jacksonville, 15-20; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27.
REBLA: Orph., Kansas City; Orph., Des Moines, 14-20.
RED Cross Mary: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20.
REDFORD and Winchester: Colonial, N.Y.C.
REYNOLDS, Marie and Nellie Deegan: Prospect, B'klyn, 15-20; Keith's, Wash., 22-27.
RICH, Sully and Scott: Forsythe, Atlanta, 15-20; Orph., Jacksonville, 22-27.
RIDLEY and Fleming: Orph., St. Paul.
RIGHTMAN, Mabel: Maj., Milwaukee, 14-20.
RIGGS and Witchie: Alhambra, N.Y.C.; Hudson, Union Hill, N. J., 22-27.
RIGOLETTO Brothers: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
RING, Blanche: Orph., Portland.
RIVES, Shrill and Harriman: Orph., St. Paul; Orph., Des Moines, 14-20.
ROACH and McCurdy: Shea's, Toronto.
ROBERTA and Verera: Hudson, Union Hill, N. J.
"ROBIN": Orph., Harrisburg; Grand, Pittsburgh, 15-20.
ROCHESTER, Claire: Orph., B'klyn; Royal, N.Y.C., 15-20; Orph., Harrisburg, 22-27.
ROCHES, Monks: Grand, Pittsburgh; Keith's, Cinti., 15-20; Keith's, Phila., 22-27.
ROGERS, Will: Keith's, Columbus; Keith's, Indianapolis, 15-20; Keith's, Louisville, 22-27.
ROMANOS, Four: Maj., Milwaukee.
ROMANO, Seven: Keith's, Columbus, 15-20; Temple, Detroit, 22-27.
ROONEY and Bent: Colonial, N.Y.C., 15-20.
ROSENER, George M.: Orph., Minneapolis, 14-20.
ROVER, Al., and Sister: Orph., Minneapolis; Orph., Duluth, 14-20.
ROYAL Dragoons, Eight: Orph., Allentown, 8-10; Orph., Easton, 11-13; Orph., Altoona, 15-17; Orph., Johnstown, 18-20; Orph., Harrisburg, 22-27.
ROYE, Ruth: Keith's, Toledo; Columbia, Grand Rapids, 15-20.
RUEGGER, Elsa: Orph., Salt Lake City, 14-20.
RYAN and Lee: Grand, Syracuse; Shea's, Buffalo, 22-27.
SAFETY First: Poli's, Scranton; Orph., Harrisburg, 15-20.
SALES, Chick: Keith's, Indianapolis; Keith's, Louisville, 15-20; Grand, Pittsburgh, 22-27.
SALON Singers: Keith's, Boston, 15-20.
SALORES Trio: Keith's, Louisville, 22-27.
SAM Loos Tack Co.: Alhambra, N.Y.C.; Prospect, B'klyn, 15-20; Keith's, Wash., 22-27.
SAMUELS, Ray: Orph., Frisco; Orph., Oakland, 14-20.
SANTLY and Norton: Orph., Salt Lake City; Orph., Des Moines, 14-20.
SANTLEY, Joseph, Co.: Columbia, St. Louis.
SATSUDAS, Five: Temple, Rochester, 15-20.
SAWYER, Joan, Co.: Temple, Rochester; Palace, Chgo., 14-20.
SAXO Sextette: Hudson, Union Hill, N. J.
SCENES from Grand Opera: Temple, Detroit, 15-20; Temple, Rochester, 22-27.
SCHAFFER, Sylvester: Orph., Denver.
SCHOLDER, Helen: Orph., Minneapolis; Orph., Duluth, 14-20.
"SCHOOL Playground": Hipp., Cleveland; Grand, Pittsburgh, 15-20; Keith's, Cinti., 22-27.
SCHOOLER and Dickinson: Maryland, Balto., 15-20; Keith's, Boston, 22-27.
SCHRODE and Percival: Shea's, Toronto.
SCHWARE Brothers: Orph., Denver; Orph., Lincoln, 14-20.
SEBASTIAN and Hentley: Orph., Minneapolis, 14-20.
SEBBACKS, The: Hipp., Cleveland; Orph., Lincoln, 14-20.
SEN, Mel Lady: Bushwick, B'klyn, 15-20.
SENNETT'S Entertainers: Royal, N.Y.C.
SHANNON and Annis: Shea's, Toronto, 15-20.
SHARROCKS, The: Orph., Seattle; Orph., Portland, 14-20.
SHAW, Lillian: Colonial, N.Y.C.
SHONE, Herming, Co.: Prospect, B'klyn; Keith's, Prov., 15-20; Keith's, Wash., 22-27.
SIMMS, Willard, Co.: Columbia, St. Louis, 14-20.
SLIVERS: Forsythe, Atlanta; Orph., Jacksonville, 15-20; Maj., Birmingham, 22-27.
SMITH, Irene and Bobby: Colonial, Erie; Victoria, N.Y.C., 22-27.
SOCIETY Buds: Temple, Detroit; Temple, Rochester, 15-20.
SOLTI Duo: Orph., Omaha, 14-20.
SONG Revue: Shea's, Toronto; Columbia, Grand Rapids, 15-20.
SORCHO, Captain: Colonial, Norfolk, 8-10.
SOSMAN, Fred: Hipp., Cleveland; Grand, Syracuse, 15-20.
SPINETTE Quintette: Maj., Chgo.; Columbia, St. Louis, 14-20.
SPRAGUE and McNeece: Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
"STEP Lively": Colonial, N.Y.C.
STEVENS, Edwin, Co.: Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13; Orph., Los Angeles, 14-20.
STEVENS, Lial, Co.: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
STODDARD and Hynes: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.
STONE and Hughes: Orph., New Orleans.
SULLYS, Five: Maj., Chgo., 14-20.
SURRATT, Valeska: Victoria, N.Y.C., 15-20.
SUTTON, McIntyre and Sutton: Maj., Birmingham.
SWOR and Mack: Orph., New Orleans; Palace, N.Y.C., 22-27.
TALBOT Brothers: Palace, Chgo., 14-20.
TANGUAY, Eva: Keith's, Toledo, 15-20.
TANNEN, Ann, Co.: Orph., Memphis; Orph., New Orleans, 14-20.
TAYLOR, Eva, Co.: Forsythe, Atlanta.
"TELEPHONE Tangle": Royal, N.Y.C.; Alhambra, N.Y.C., 15-20.
TEMPEST, Florence, Co.: Maryland, Balto.; Keith's, Columbus, 15-20; Keith's, Wash., 22-27.
TERRY, Frank: Palace, Fort Wayne, 22-27.
THOMPSON, Jas., Co.: Orph., Kansas City; Orph., Sioux City, 14-20.
THOMSON, Charles: Keith's, Prov., 22-27.
THORNTON, James: Hipp., Cleveland; Keith's, Columbus, 15-20.
TIGHE, Harry and Babette: Palace, N.Y.C.; Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
TIMBERG, Herman: Orph., Montreal, Can., 22-27.
TONEY and Norman: Keith's, Prov.; Royal, N.Y.C., 15-20; Bushwick, B'klyn, 22-27.
TO Save One Girl: Alhambra, N.Y.C.
TOSCA Sisters, Four: Shea's, Toronto, 15-20.
TOYE, Dorothy: Orph., Des Moines.
TOYO Troupe: Hipp., Cleveland, 15-20; Orph., Montreal, 22-27.
TRAVILLA Brothers and Seals: Palace, Chgo.
TREVITT'S Military Dogs: Orph., Memphis; Orph., New Orleans, 14-20.
TRIX, Helen: Temple, Rochester; Keith's, Louisville, 22-27.
TROVATO: Orph., New Orleans.
TUSCANO Brothers: Keith's, Boston.
USHER, Claude and Fannie: Forsythe, Atlanta, 15-20; Orph., Harrisburg, 22-27.
VADIE, Mlle. Maryon, Co.: Orph., Los Angeles.
VALENTINE and Bell: Royal, N.Y.C.
VAN and Schenck: Dominion, Ottawa; Victoria, N.Y.C., 15-20; Maryland, Balto., 22-27.
VAN ALSTYNE and Lee Brothers: Temple, Rochester, 15-20.
VAN HEBOEN, Martin: Orph., Jacksonville; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
VAN, Billy B., Co.: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Orph., Omaha, 14-20; Orph., Jacksonville, 22-27.
VANCHOFF and Brooks: Hudson, Union Hill, N. J., 15-20.
VANDINOFF and Louie: Temple, Rochester.
VAN HOVEN: Royal, N.Y.C.; Keith's, Wash., 15-20.
VAN WERTLOVER, V.: Orph., Winnipeg.
VERNON, Hope: Hipp., Cleveland; London, 15-20; Orph., Hamilton, 22-27.
VETERANS, The: Bushwick, B'klyn, 15-20; Alhambra, N.Y.C., 22-27.
VIOLINSKY: Orph., Omaha, 14-20; Orph., Minneapolis, 21-27.
VOLUNTEERS, The: Grand, Pittsburgh; Colonial, Erie, 22-27.
WADE, John P., Co.: Colonial, Erie; Columbia, Grand Rapids, 15-20.
WAKEFIELD, W. H.: Victoria, N.Y.C.; Hipp., Cleveland, 15-20; Grand, Pittsburgh, 22-27.
WALKER, Charlotte, Co.: Maj., Chgo.; Maj., Milwaukee, 14-20.
WALL: Orph., Lincoln.
"WALL Between, The": Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
WALLENSTEIN and Prosher: Orph., Kansas City, 14-20.
WALSH, Blanche, Co.: Orph., Memphis; Orph., New Orleans, 14-20.
WARD and Cullen: Keith's, Toledo, 15-20.
WARD, Will, and Girls: Orph., Jacksonville; Bijou, Savannah, 15-17; Victoria, Charleston, 18-20; Maj., Birmingham, 22-27.
WARE, Helen: Colonial, N.Y.C.; Orph., B'klyn, 15-20; Alhambra, N.Y.C., 22-27.
WARNER, Genevieve, Co.: Orph., Kansas City; Maj., Milwaukee, 14-20.
WATER Lillies, Six: Royal, N.Y.C.; Bushwick, B'klyn, 15-20.
WATKINS, Harry: Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
WEBB and Burns: Shea's, Toronto.
WEBER, Charles: Orph., Oakland; Orph., Frisco, 14-20.
WELCH, Ben: Colonial, N.Y.C.
WESTON and Claire: Orph., Montreal, Can., 15-20.
WESTON and Leon: Shea's, Toronto; Dominion, Ottawa, 22-27.
WESTON, Willie: Forsythe, Atlanta; Orph., Memphis, 14-20.
WHEELER, Bert, Co.: Colonial, N.Y.C., 15-20; Orph., B'klyn, 22-27.
WHIPPLE, Huston, Co.: Columbia, Grand Rapids; Palace, Fort Wayne, 15-20; Keith's, Columbus, 22-27.
WHITE, Carolina: Maj., Milwaukee; Keith's, Cinti., 22-27.
WHITE, Clayton, Co.: Keith's, Indianapolis, 15-20.
WHITFIELD and Ireland: Palace, Fort Wayne; Columbia, Grand Rapids, 15-20.
WHITING and Burt: Orph., Oakland; Orph., Sacramento, 15, 16; Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
WILDE, Mr. and Mrs. G.: Orph., Kansas City; Orph., St. Paul, 14-20.
WILLIAMS and Held: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
WILLIAMS and Wolfus: Columbia, St. Louis; Orph., Memphis, 14-20.
WILLIS Brothers: Keith's, Prov.; Alhambra, N.Y.C., 22-27.
WILLS, Nat M.: Keith's, Louisville; Orph., Memphis, 14-20.
WILSON, Jack and Nate: Palace, Chgo.; Columbia, St. Louis, 14-20.
"WOMAN Proposes": Orph., Salt Lake City, 14-20.
WOOD, Britt: Maryland, Balto., 15-20; Hipp., Cleveland, 22-27.
WOODMAN and Livingston: Grand, Syracuse.
WRIGHT, Cecelia: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Bijou, Savannah, 14-17; Victoria, Charleston, 18-20.
WYNN, Bessie: Keith's, Boston.
YORSKA, Mme.: Orph., Minneapolis, 14-20.
YOSCARYS, Five: Keith's, Indianapolis.
ZARRELL, Lee, Trio: Orph., Duluth, 14-20.
ZENDA Troupe: Forsythe, Atlanta, 15-20.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

GETTING IT ALL?

Is the exchange-man "hogging it," getting the large end of the loaf, with the manufacturer taking the smaller portion? One would think so to listen to the manufacturers in New York. And, from indications, we will not have to wait long to hear a loud eruption on this point.

"It's got to come," said one big film man last week. "The old-line manufacturers never had to complain because they are interested in the exchanges, but the feature men are bucking a system that is entirely wrong. The exchange-men have been getting anywhere from 40 to 60 per cent. of the gross receipts on these pictures, and most often the manufacturer, who has invested anywhere from $16,000 up in the production, with thousands more for contributory expenses, is getting the short end of the stick. But this would not be so bad were it not for the fact that the system works out so that the exchange-man pushes a picture, while it is new, until he has got enough out of it to satisfy him, and then shelves it in favor of a later picture. Then the manufacturer sees his product lying idle, though very often he has not yet recovered his investment. The exchange-man has made money, of course, because his investment was practically nil."

GRACE DARLING,
Whose Journey to the Panama Exposition Is Shown in the Hearst-Selig Weekly.

There it is in a nutshell. Other manufacturers have said the same, and some will tell you of good pictures, praised on all sides, which nevertheless failed to make money for the producer. Apparently Mr. Manufacturer has a big kick, and it only requires one hardy soul to take the lead to start a good-sized rumpus. Whether or not it would result in a reorganization of the system depends mainly on the amount of unity exhibited in the ranks of the manufacturers.

We would like to hear from exchangemen who feel that there is something to be said from their viewpoint on this matter. Possibly a few more manufacturers would like to say a word.

UNCULTIVATED GROUND

We may be asking for something that would not be profitable from a box-office standpoint, so we won't say it in a very loud tone. But doesn't it seem that, with the success that is being accorded the slapstick and slightly less slapsticky farce, there is room for distinctive work on the screen in refined comedy, for comedy characterizations that would call for real acting, comedy plots that could withstand severe scrutiny? This is not an attempt to decry the slapstick and near-so; we enjoy it. But between the extremes of drama and exaggerated comedy there should be profit in the medium path. There would at least be opportunity for originality—and this same can hardly be said for the slapstick, which is resurrecting the bits of comedy business of the past quarter-century.

We believe the screen has the authors, players, and directors capable of successfully producing the refined comedy. There are some who have sought this uncultivated field with some success, and there are many more who would welcome the opportunity if the "powers behind the throne" would say the word.

It seems to us that quite a few of the New York newspaper men fell down woefully in handling the opening of "The Birth of a Nation." These few wandered on with a lot of detail about the eight months of work, eighteen thousand men, and umpty-steen thousand horses employed, while forgetting the tears and gulps that the picture will never fail to wring from an audience. Perhaps this stress on the mechanical side and neglect of the picture's real triumph, the artistic, is due to the producers' own tactical error in cluttering the programme with illusion-destroying figures concerning the making of the picture.

"Experience" is the National Board's chief asset, according to CARL LAEMMLE. The lack of it on the part of many of the individual censors is the cause for complaint against the body by many film men.

LAEMMLE ON CENSORSHIP

"THE decision handed down by the United States Supreme Court the other day in the appeal of the Mutual Film Company from the United States District Court for the Northern District of Ohio, should be seriously considered by every moving picture concern in this country," said President CARL LAEMMLE of the Universal Film Manufacturing Company just before he started for Universal City, California, which municipality he is to officially open on March 15.

"The opinion affects every moving picture concern in the country," continued Mr. LAEMMLE. "In seeking the injunction the Mutual Film Company alleged that the censorship was in violation of the guarantees of free speech, of the guarantees of writing and publication, and also of personal liberty.

"In their decision, the United States Supreme Court held that the States have authority to censor and control all exhibitions of moving pictures and that such control is salutary and in the interests of public morals.

"It would be undignified to criticise the decision of such an august body of men, but I desire to point out that every question raised by the Court is covered by the National Board of Censorship at the present time. The National Board of Censorship is better qualified to criticise moving pictures than any other body. It understands the criticisms of moving pictures from actual experience; it is free from political influences, and its members who give their time and attention to the criticism of pictures are prompted with only one object, and that is to see that the patrons of moving-picture houses receive clean and moral amusement for the reasonable admission now asked. It is the only agency which has attempted to work on a national scale. For five years it has continuously examined the bulk of the films put on the market, and it has worked free from political influence and for the great good of the millions. It does not speak from theory but from extended experience.

"I fail to understand how a State board of censorship could operate better to the advantage of the moving picture patron, the manufacturer and the exhibitor than does the present National Board of Censorship, which operates on the basis of agreement with the manufacturers and importers of moving pictures to submit all their productions and abide by the decisions of the board. It is a wise business policy on the part of the manufacturers which accepts one unbiased criticism rather than a multitude throughout the country.

"State censorship, to my mind, is fraught with danger, great danger. There is the political danger, but that isn't as serious as the danger from cramping and interfering with the freedom of this art. The manufacturer fears that it will result in their product being killed; that another man' standard of what is right or good or evil will check the production. Official interference with an art or an expression has always resulted in the mere expression of the official board which passed it.

"The decision says that there are some things which should not have pictorial presentation in public places and to all audiences. We fully appreciate this, and I do not think that the National Board of Censorship has once erred in this matter. The great number of feet of films which they condemn weekly—and in some cases even entire productions—testifies of their diligence in this respect.

"I think it should be left to the people of this country to decide for themselves whether or not the National Board of Censorship is doing its work, and whether there is need of having State boards of censorships. There are few who will declare that moving pictures, as presented to-day, are other than an educational, amusing and entertaining art. We do not deny that when moving pictures were in an embryonic state they possessed certain bad qualities. But the morbidness and displeasing influences have been eliminated with the gradual growth of the industry until to-day we find a very high standard has been established."

MIRIAM NESBIT,
As She Is Seen in Edison's Three-Part Adaptation of "The Master Mummer."

WALTHALL IN MIX-UP

Balboa Says He's Still Their Star—Woods Declares He's a Griffith Brilliant

LOS ANGELES (*Special*).—A controversy has begun regarding the possession of Henry Walthall, the well-known star, who has been seen in numerous Griffith features to great advantage. Following the announcement in these columns to the effect that Mr. Walthall would return to the Mutual studio, President H. M. Horkheimer, of the Balboa Company, says: "You may state for me that Mr. Walthall will remain with the Balboa Company at least a year, the term of his contract." On the other hand, Frank E. Woods, of the Griffith-Mutual Company, again avers as follows: "Mr. Walthall will return to this studio after his present Balboa picture is completed, in about ten days. He has made this agreement with us."

W. E. WING.

Ed Horkheimer, of the Balboa Company, when interviewed at the Hotel Astor, New York city, last week said: "Mr. Walthall has not left the Balboa Company." He displayed a telegram from the screen star which said: "Any published statements that I have left the Balboa Company are unauthorized by me." Attempts to secure a statement from Mr. Walthall failed, the screen actor wiring that he prefers to make no statement for publication at this time.

DONALD BRIAN SIGNED

Will Make His Screen Debut with the Jesse Lasky Photoplay Company

Donald Brian has entered the screen arena, and at the close of his present season in "The Girl from Utah" will be seen in a production to be staged by the Jesse L. Lasky Photoplay Company. No announcement has been made as to the vehicle to be provided the musical comedy star.

The contract between the Lasky Feature Play Company and Mr. Brian, like the other contracts recently made with renowned legitimate artists, gives the Lasky Company the right to Mr. Brian's services not only for the one photodrama which will constitute the initial release, but for a period of years to come.

HORSLEY OFF TO COAST

Film Manufacturer Has Big Plans Awaiting Completion of New Studio

David Horsley left New York last Tuesday for the Pacific Coast, where he will give his personal supervision to the task of building a new studio that is expected to be ready for use in six weeks. Horsley has a plot six blocks square in the heart of Los Angeles, and with the advantages afforded by the Bostock animals and his new Duplex Double Exposure Camera, expects to surprise film men when his plans are completed.

The studio plans call for an outdoor jungle allowing seven different sets, and including an artificial brook, waterfall, and lake. The interior is arranged that six duplex sets can be set up in rotation, with the camera mounted in the center on a rock steady, automatically adjusted pedestal, with the foregrounds, lense angles, focal depths, etc., all diagrammed and laid out. The director is thus enabled to work in rotation without the loss of a moment for the setting or resetting of scenes. Clever mechanical traps permit the entrance of any kind of animal at any part of a scene at the required instant, both in the jungle and interior sets, with covered passage ways connecting the arena and den of the animals in their permanent quarters in the Bostock arena, which adjoins the studios. Elaborate scene docks, dressing rooms, laboratories and office buildings will form the boundaries of the court.

CAST FOR WARWICK FEATURE

In the company selected to support Robert Warwick in the film version of the George Broadhurst story, "The Man Who Found Himself," a William A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggot's woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Sow" picture, in which Alice Brady was starred; Ruth Finley, one of the most dependable actresses, who had just finished an engagement in the William A. Brady organization, playing in "The Things That Count," and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young in "Hearts in Exile."

Several scenes in connection with this production have been taken at Sing Sing, and as some one had said: "It seems that Bob Warwick likes his friends there." He spent three days in Warden Osborne's institution making "Alias Jimmy Valentine," and he may make other scenes in various productions at that famous place "up the river."

"GOVERNOR'S LADY" AT STRAND

Edith Wynne Mathison will make her screen debut in New York at the Strand Theater next week, when the Lasky photoplay adaptation of "The Governor's Lady" will be the attraction. This is one of the series of Lasky-Belasco productions.

A TYPICAL SCENE FROM "SUNSHINE MOLLY."
The Latest Bosworth Production with Lois Weber and Phillips Smalley.

WITH THE FILM MEN

Love Germ Rampant

The love bug is among the boys of the moving picture trade. Already reports have come from Stamford, Orange, Montclair and Morristown. So far, however, only one fatal case, that of Wendel P. Milligan, has been reported. Wendel, who is the M. P. man on the *Billboard* and who was one of the many Gordon Trents, succumbed last Thursday and is now a dutiful husband. Mildred Schultz is the young lady, and, take it from me, she is a pippin. I know, because I have met her. Congratulations, old top. May you both enjoy all the blessings which the little blind god can shower upon you.

Another serious case, which has not yet proved fatal, is that of "Len" McChesney, sales manager of the Edison Company. Rumor, via Lloyd Robinson, has it that Cupid has punctured all four of his tires and that he will shortly eschew the automobile for the fireside and slippers. Already it is reported that he is buying furniture and has picked out a cozy cottage with just room for two.

The third case, which has not progressed quite so far as the others, is that of Bill Barry, Nicholas Powers's high-priced advertising man. Bill has given up Kelly pool and cut the price of his cigars from ten to five cents in order to save up for a solitaire.

Cablegram from Joe Farnham—he was also inoculated by the above bug—Saturday inquiring about the British rights to "Hypocrites." When Joe went away he carried a photograph in a case next to his heart and constantly murmured "dearie." 'Tis said he also helped to enrich the jewelers to the extent of a three-karat diamond.

Looking up from my desk Saturday my eye lighted on the front of the Vitagraph Theater. It didn't look just right, so I took another look and discovered a new sign over the entrance—a huge star in red, green and yellow. 'Tis a pretty thing and it stands out among the other signs like a Vitagraph picture on an ordinary bill.

It may be that the new environment is responsible for the spurt, but whatever it is, P. Allen Parsons is turning out some smashing good copy on the "Exploits of Elaine." It is so good, in fact, that I have been asked several times who the man responsible was.

Charles O. Baumann of the New York Motion Picture Company, returned to New York on Friday, after several weeks at Ineeville, where he and "Ad" Kessel have been working out some big problems in connection with the increase of production. Mr. Baumann had nothing to say about the company's plans at this time but intimated that there might be a big announcement when Mr. Kessel returned in a few weeks.

John Hardin has resigned as manager of the Chicago branch of Pathé. He is not yet ready to announce his plans for the future.

B. Blumenthal, representative of the Gloria Film Company of Italy is stopping at the McAlpin. Mr. Blumenthal is looking for a good distributing agency in this country for Gloria films.

Theodore Mitchel, who is handling the press department for "The Birth of a Nation" says that the newspapers have run out of adjectives for descriptions of the picture. Here's one for you Theodore. Two girls who sat behind me called it "gulpy."

Speaking of this same picture, some one told me to look for Peggy Shannon among the good looking girls, dressed in Civil War costumes, who were the ushers. I did, but the girls were all so good looking that it was hard to pick the best. However, I was introduced to the young lady and if she was not the best looker it was because of the unusual pulchritude of the other young ladies.

F. J. B.

LUBIN OFFICE IN NEW YORK?

Last minute rumors heard along Broadway assert that the Lubin Company is about to establish offices in New York for the handling of its features under the new plan of selling direct to exhibitors. It is asserted that a floor has been taken in a Broadway office building for the purpose of installing complete executive offices for the company and that Sigmund Lubin will make his headquarters here.

The opening of New York offices by the Lubin, Selig or Essanay companies has long been a bone of contention among the manufacturers comprising the General Film group. Rumors have gained circulation at various times that one of these firms was to establish itself in New York and undertake more direct work with the exhibitors. Each time the talk has failed to bear fruit and the General Film Company has remained the sole representative of the individuals forming the licensed group. The latest Lubin rumor, heard too late for accurate verification, may be in a class with the previous exploded bubbles, though it seems to bear unusual strength.

FIRST ARTHUR DRAMA

A Three Reeler, "The Greater Love" To Be Produced By Edison

Lee Arthur, the prominent dramatist, who has been engaged especially to write original stories for production on the screen by Edison, has completed his initial feature, "The Greater Love," a drama that will be staged in three reels. A strong cast has been chosen to interpret the play, Gertrude McCoy, Duncan McRae, Edward Earle, and Bigelow Cooper will be seen in the principal roles.

COMING AMERICAN FEATURE

It is announced that Miss Olga Printzlau Clark, author of "Motherhood," recently produced by the American Film Mfg. Company, and fifty-three other successful scenarios, has completed another delightful and original script, "The Angel of the House," which will be produced by the talented actors of the American Studios.

This new play, which was especially written to feature Miss Margarita Fischer, will be released in four reels, and, it is said, will rival all previous efforts from the pen of this well-known author, in point of purity of mind and originality.

COMING WORLD COMEDIES

One-Reel Comedies, with Broadway Stars, a New World Film Departure

The release of single reel comedies, with well-known Broadway stars in the leading role is the latest announcement from the offices of the World Film Company. These productions will be staged by the World Comedy Stars.

Among the stars whose names are announced in connection with these new productions are, Lew Fields, Richard Carle, Kathryn Osterman, Tom Wise, Lulu Glaser, Jeff de Angelis, Florence Tempest, Paula Edwardes, and a score of others whose names are planned as surprises.

The first release will be made March 15, presenting Richard Carle in "The Dancing Beetle." Other productions completed are "Health by the Year," with Jeff De Angelis, and "Housekeeping Under Cover," with Kathryn Osterman.

ROLFE SIGNS KENT

Well-Known Player to Be Seen in "The Cowboy and the Lady"

S. Miller Kent has contracted to make his screen debut in a screen adaptation of "The Cowboy and the Lady," to be produced by the B. A. Rolfe Photo Plays Company. Mr. Kent's name is linked with the success of the Clyde Fitch play, which is expected to make an unusual screen feature.

Rumor has it that the B. A. Rolfe Company is preparing to organize additional companies in the East and produce an elaborate schedule of features during the coming year. One company is now at work in Los Angeles under the direction of Jack Noble.

WORK ON "HELP WANTED"

Lois Meredith Secured to Appear at Head of Cast in Original Role

The Oliver Morosco Photoplay Company, who in association with Bosworth, Inc., will shortly release its initial production on the Paramount program, "Pretty Mrs. Smith," featuring Fritzi Scheff, has selected for its second release, "Help Wanted," the well-known Morosco success by Jack Lait.

For the principal role the producers have secured Lois Meredith, who appeared in this part last season at the Maxine Elliott Theater, New York city. Miss Meredith has already reached the Bosworth-Morosco studios at Los Angeles and is now actively engaged in the production of the forthcoming release.

EDISON'S NEW EDITOR

Arthur Leeds Takes Desk at Bronx Studio as Scenario Editor

A departure has been made in the Edison studio methods with the creation of the post of scenario editor, and the appointment of Arthur Leeds to that position. Mr. Leeds is among the best known authorities on the writing of screen stories and brings unusual experience to the Edison post. He comes to the Bronx studio from the post as editor of "The Photoplay Author."

Heretofore, Manager Horace G. Plimpton has acted as chief scenario editor at the Edison plant, with the associated help of all of the directors, who, in weekly meetings, passed upon possible available scripts.

SANTA BARBARA BUSY

Over Four Hundred Players at Work on Productions for Kriterion

Santa Barbara, the home of many of the companies producing for the Kriterion Programme, is just now one of the busiest picture spots on earth. Over four hundred people are employed at the present time and new companies will be added shortly, bringing the list up to six hundred.

William Robert (Bob) Daly, director; Fritzi Brunette, Edward Alexander, Jack Prescott, Joe Massey. L. B. Carleton, director; Betty Harte, Edward D. Wheeman, Art Acord, Edyth Sterling. H. C. Matthews, director; Baby Early, Elsie Albert, Alfred Swenson, R. D. Clifton, Florine Garland. Jack Byrne, director; J. Frank, J. Davis, director; R. Miller, Sidney De Grey, Ann Kremann.

"RUNAWAY JUNE" TO GIVE PRIZES

When "Runaway June" and her big company return from beautiful Bermuda where they are involved in pirate plots, shipwrecks and wonderful submarine adventures in the development of the George Randolph Chester photoplay serial, they will offer a great prize to the most popular of their women patrons in every part of the United States.

Details are not quite ready for announcement but one thing is certain. Fifty women, who shall be proved to have the most friends in each particular community will be sent to the Panama-Pacific Exposition in first class style with all expenses paid by "Runaway June."

A FAMOUS PLAYERS' COMEDY

With John Barrymore in the lead, the Famous Players adaptation of Leo Ditrichstein's farce, "Are You a Mason," is scheduled for release on March 22. The play presents the inimitable Barrymore, who has surprised the sharps by his instant spring into popularity with the screen public in a characteristic role.

NEW FILM COMPANIES

Few Big Ones Among the Infant Organizations Reported in New York State

ALBANY (*Special*).—The following amusement enterprises filed articles of incorporation with the Secretary of State this week:

The Topical Films Corporation, New York city. To engage in the motion picture business in all its branches. Capital, $100,000. Directors: Thomas E. Gilmore, George M. Gremmel, Mary L. Glass, 111 Broadway, New York city.

Neutral Film Company, New York city. To conduct a general motion picture business. Capital, $21,000. Directors: David Krakower, Louis Winkeer, Sidney M. Golden, 120 West Forty-sixth Street, New York city.

Pictorium Amusement Company, New York city. Moving pictures and vaudeville. Capital, $1,000. Directors: Charles A. Goldreyer, Rae Goldreyer, Maurice L. Fleischman, 1956 Crotona Parkway, New York city.

Grandin Films, Inc., New York city. Motion pictures. Capital, $1,000. Directors: G. Somers Lee, L. Percy Tresilian, Ray C. Smallwood, 175 Fifth Avenue, New York city.

Pioneer Feature Film Corporation. Motion pictures. Capital, $5,000. Directors: Julian Belman, Nathan Hirsch, Augusta Hirsch, 615 West 187th Street, New York city.

Twilight Lecture Association, New York city. To manufacture and deal in motion picture films. Capital, $5,000. Directors: Joseph M. Hanley, John S. Lopez, Wilbur H. Williams, 10 Sherman Avenue, New York city.

Sylvia Film Corporation, New York city. To manufacture, lease and rent motion picture films. Capital, $75,000. Directors: Henry W. Kahn, Mark Silverstein, Louis A. Brown, 167 West Seventy-ninth Street, New York city.

Mirograph Corporation, New York city. A general motion picture business. Capital, $10,000. Directors: Charles A. Taussig, Horace W. Palmer, Bessie M. Costigan, 220 Broadway, New York city.

New York Metro Film Service, New York city. Motion picture business. Capital, $25,000. Directors: L. Lawrence Weber, Harry J. Cohen, Edward M. Saunders, 220 West Forty-ninth Street, New York city.

The Whitney Theater Company, Brooklyn, N. Y. To purchase the Whitney Theater, now a part of the Whitney Hotel, and conduct amusements of various kinds. Capital, $100,000. Directors: Alphonse Sterckx, Gaston Sterckx, Edgar Sterckx, 850 Sedgwick Street, Brooklyn, N. Y.

GEORGE W. HENRICK.

WITH THE EXHIBITORS

An informal luncheon was held recently by the World Film Corporation at the Hotel Carveil, Baltimore, Md. The affair was arranged so that the local exhibitors of moving pictures would be afforded an opportunity to meet Lew Fields, the star in the famous World Film production of "Old Dutch," who was then appearing at the Academy. Ben E. Drum, manager of the World Film Company of Washington and Baltimore, and C. W. Bawin, district manager of the corporation. Among the local exhibitors present were T. J. Bohannan, Harry Lewy, Frank Durkee, Walter Pocy, Guy Wunders, Paul Emmart, Jake Schaub, Irvin Levine, W. M. Tyler, Jack Levine, Harry Bleachman, Bernard Depkin, J. H. Walraven and Lewis De Hoff.

Burt C. Ohman, of Lyons, New York, is planning the erection of a motion picture theater in that city at a cost of about $10,000. The capacity is expected to be in the neighborhood of 750.

The Fall River Academy has fallen in line, and is now presenting motion pictures. Manager Louis M. Boas is presenting a feature programme rounded out by short pictures.

Riverside, Ill., a suburb of Chicago, has established what is probably the first municipally owned motion picture theater in the United States. The theater will be owned and operated entirely in the public interest. The Kleine Optical Company, of Chicago, supplied the apparatus.

The Chicago force of the George Kleine Company has been increased by the addition of W. H. Jenner, Edward Salter, and W. L. Sturman, who are dividing the road work with Frank Rutledge and E. W. Biederstadt.

Three Pittsburgh motion picture theaters in the North Side have recently changed hands. The Novelty Theater has been sold by the T. M. Horton Company to M. K. Miller; the Federal by M. G. Densinger to R. B. Groetzinger, and the Keystone by R. B. Davis to Samuel H. Gass. The price of the Novelty is given as $54,000.

G. K. Gorman, a State Inspector, alleges that the exchanges of Philadelphia are forging seals of approval and attaching them to films that have not been approved by the State Board of Censors. The Keystone Theater, a Nixon-Zimmerman house, was last week fined $50 for showing "Little Buster's Game," a picture that it is claimed bore an unauthorized stamp.

HEARING ON CENSORSHIP

New York Bill Brings Forth Strong Opposition—License Commissioner Bell with the Manufacturers

ALBANY (*Special*).—Much opposition was manifested by the motion picture film producers at a hearing held at the Capitol last Thursday before the Assembly Judiciary Committee on Assemblyman Mitchell's bill having for its purpose the establishing of a State Board of Censors for motion pictures.

The motion picture interests were largely represented and twelve speakers appeared to voice their objections to the proposed law, while only two advocates of the bill were heard.

Walter W. Irwin, attorney for the Vitagraph Company of America, spoke against the bill, declaring it would be impossible to get the proper sense of the public opinion from a board of censors comprised of only three members. He also stated that motion pictures must have a much higher standard than operas or tragedies, of Broadway, because they are presented to a far different class, the masses.

Commissioner of Licenses of New York George H. Bell spoke against the bill on behalf of the city authorities of New York. He contended that all the powers the proposed board of censors would have are already being exercised in a more powerful and efficient manner by the Commissioner of Licenses, who may revoke the license of any theater exhibiting improper pictures. No board of three, said he, could perform the work anyway.

Joseph Price, a member of the National Board of Censorship, opposed the bill on two grounds. One was that he objected to any legal censorship and that it would be a physical impossibility for a small board of three persons to properly pass judgment upon all the films produced for exhibition in New York. He further added it would prove an entering wedge to censorship of the press, drama, art and other essentially free methods of expression. The National Board, he said, is now viewing about 900 films a month, or an average of thirty every working day. The only reason they can do this is because the board is composed of 150 members, divided into sub-committees, with one general board as a sort of court of appeals in cases of disagreement. He also objected to the bill on the grounds that it permitted rejection on account of immorality only, while he claimed there existed many other good reasons for rejecting pictures.

Stephen Bush declared the proposed law was entirely unnecessary and that the present laws are quite sufficient to contend with such evils that may arise. He criticised the provision in the bill which exempts films intended entirely for educational or religious purposes. "Who shall determine that certain films are or are not for such purposes exclusively?" he asked.

Among others who appeared and spoke against the bill were Charles C. Shay, representing the American Federation of Musicians; Miss Lillian Betts, of the Brooklyn Neighborhood Association; Dr. James C. Hamilton, a member of the National Board of Censorship; Jacob Schechter, representing the Universal and Mutual Corporation, the Majestic Film Corporation, the Apex Film Company and others.

The Rev. Dr. William S. Chase, rector of Christ Church, Brooklyn, and Miss Sarah Temple Seward, chairman of the committee on motion picture and motion picture theaters of Brooklyn, of the Children's Welfare Association, spoke in favor of the passage of the bill.

During the progress of the hearing 122 telegrams were received protesting against the bill, one with fifty-seven signatures attached.

G. W. HENRICK.

PRIZE PLAY REVIEWED

Last week we promised you a review of THE MIRROR-Edison prize play by a critic not a member of THE MIRROR staff. For the task, we chose William F. Haddock, whose career as a producer goes back to the early days of picturing. William F. Haddock has produced for Edison, Kalem, Eclair, Kinemacolor and All Star, pictures that will be remembered in screen history. His "Paid in Full" will perhaps be remembered as one of his best. That settles his capability to handle the subject given him by THE MIRROR. Here is the review:

"THE PHANTOM THIEF"

By William F. Haddock

To ask a moving picture director who is not working to review a picture made by a director who still retains his position requires one or more of the following attributes: First, a great deal of confidence in the working director, the same in the picture, and an abiding faith that the non-working director will give credit where credit is due. At least, that's the way I felt about it when I was asked by Mr. Welsh of THE MIRROR to review "The Phantom Thief," THE MIRROR-Edison prize photoplay.

As has been announced, the prize for the best title was won by Philip H. Le Noir and the prize for the best ending was won by Mrs. Maud Moore Clement, and after seeing the picture I felt that the judges of the contest should be congratulated upon their judgment. The title, "The Phantom Thief," is thoroughly descriptive of the story and aids the understanding of the picture. The ending is absolutely logical.

The lighting of the last scene is particularly well done, but several opportunities for other light effects are overlooked. The acting is splendid throughout, every part being exceptionally well handled, but the work of Mr. Edward Earle and Miss Sally Crute deserve special mention, both of these artists giving perfect performances.

The camera work and settings are up to the standard set by the Edison Company, and that means the best possible, and the work of Mr. Collins, the director, is to be commended.

The film is an assured success and will undoubtedly please all who see it. If they are pleased the exhibitor will be pleased, and if the exhibitor is pleased the exchange man will be pleased, and if the exchange man is pleased the Edison Company will be pleased, and if the Edison Company is pleased Mr. Plimpton will be pleased, and if Mr. Plimpton is pleased Mr. Collins will be pleased, and if Mr. Collins is pleased, the actors will be pleased, and now that this is done I am pleased.

THE NUCLEUS OF THE WORLD COMEDY STARS.

Showing Kathryn Osterman, Phil Gleichman, Jeff De Angelis, W. W. Jefferson, and Ed Laurence.

UNIVERSALITES START

Trip to Coast to Open Universal City Is Begun with Joyous Scene

The Universal Company's special train, bearing President Carl Laemmle and a score of invited guests, left New York last Friday on the first lap of the trip to dedicate Universal City. Among those who accompany Mr. Laemmle are P. A. Powers, treasurer of Universal; Mr. and Mrs. M. H. Hoffman, Mr. and Mrs. Homer Croy, Hy. Mayer, Mr. Fischel, Mr. and Mrs. Robert Gray, Mr. and Mrs. Harry Wolf, George Magie, and Louis Laemmle, brother of President Laemmle.

The schedule is arranged to provide for reaching Universal City on March 15. Among the large party which saw the Twentieth Century Limited off were Joe Brandt, manager of the home office; Nathan Rothstein, advertising manager; Paul Gulick, publicity manager, and a score of other department heads.

Among those who will board the Universal Special at Chicago are W. J. Page, of the *Billboard*; Witt Cochrane, of the Cochrane Advertising Agency; H. J. Mock, of *Motography*, and Mrs. Mock; W. R. Rothacker, of the Rothacker enterprises, and the following exchangemen and exhibitors: C. D. Mattingly, Oklahoma City; R. C. Cropper, Kansas City; C. Hague, Toronto; R. F. Dardine, Charlotte, N. C.; W. A. Patterson, Chicago; J. Schnitzer, Indianapolis; C. A. Clegg, Calgary; Mr. Metzger, Portland; A. V. Beck, St. Louis; A. A. Schmidt, Buffalo; J. A. Below, Boston; Mr. Hopkins, Buffalo; Mr. Thompson, Cleveland; Mr. Lux, Cincinnati; Mr. and Mrs. N. Depinet, Dallas; Mr. and Mrs. Van Husen, Omaha; Mr. and Mrs. Bryson, Minneapolis; Mr. and Mrs. Carrick, Philadelphia; Mr. and Mrs. Swaab, Philadelphia; Messrs. Plough and Flaherty, Chicago; Mr. and Mrs. Ledgerman, Des Moines; Mr. and Mrs. George Weeks, Detroit; Mr. Oldknow, Atlanta; Mr. and Mrs. Fichtenberg, New Orleans, and P. J. Morgan, of the Morgan Lithograph Company, of Cleveland, Ohio.

BABER RETURNS TO LONDON

Sydney M. Baber, manager of the London office of the Famous Players Film Company, who recently arrived on his first visit to this country, to consult with the officers of the Famous Players on a foreign campaign for their product, sailed last Saturday for London on his return voyage. While in this country Mr. Baber accompanied Mr. Zukor to the Los Angeles studios of the Famous Players Film Company.

On his double tour across the continent, Mr. Baber was enabled to study film conditions in America from the exhibiting and exchange point of view at close range, and he returns to England with a knowledge of the American film distributing and exhibiting principles that will undoubtedly culminate in many innovations in London motion picture circles.

While in California, Mr. Baber, on behalf of hundreds of English exhibitors who authorized this request, invited Miss Mary Pickford to London, where they promise her the greatest reception ever accorded a foreign or native star.

SOCIETY MAN ENTERS PICTURES

J. Whitworth Buck, capitalist and society man of St. Louis, Mo., has become so fascinated by motion pictures, that he has given up his life business to ally himself with his brothers-in-law, Theodore and Leopold Wharton, in the production of pictures for Pathé. Mr. Buck has broken up his beautiful home in St. Louis and with Mrs. Buck comes East to reside permanently.

The St. Louis papers had quite a little to say concerning the "Exploits of Elaine" party given by Mrs. Buck at the Pathé Exchange in that city just before her departure for New York. Many of the city's most prominent society people were there and saw the different episodes of "Elaine" flashed on the screen for their benefit.

LATE WAR PICTURES RECEIVED

Nine thousand feet of pictures from the European battle-fields have been received at the Hearst-Selig Chicago offices for use in the forthcoming issues of the News Pictorial. E. A. Wallace, one of the Hearst-Selig camera men now at the front, writes that these pictures will prove the most realistic ever shown of the German and Allied armies' operations.

Other surprises promised for followers of the News Pictorial include scenes from all the training camps of the major league baseball teams, Hearst-Selig camera men having accompanied the players to the Southland for the purpose of securing these first views of the national game.

ADAPT "CIRCULAR STAIRCASE"

Director R. J. LeSaint and a strong cast have completed at the Selig coast studios a photoplay adaptation of "The Circular Staircase," Mary Roberts Rinehart's unusually successful mystery novel. The negative is now on its way to the Chicago offices and an early release date is promised.

PATHE BUSINESS INCREASING

A striking proof of the excellence of the sound business sense behind the Pathé American business since Mr. Malitz's appointment to the position of vice-president and managing director of the company, is afforded by the fact that during his incumbency of only a little over two months the business has increased over 50 per cent.

White, N. Y.
DOROTHY GREEN,
Who Is Playing the Lead in a William A. Brady Feature for World Film Programme.

BRAY CARTOONS SCORE

Pathe News Now Contains Celebrated Series of Animated Cartoons

The Pathe News has just started an innovation in animated cartoons that has aroused the greatest interest. Several years ago the old *Pathe Weekly* had a newspaper artist draw for it a series of humorous pictures, but the only motion in the pictures was that of the hand drawing them.

In the new series of cartoons the well-known artist, Mr. J. R. Bray (author and originator of the famous "Colonel Heeza Liar" series) takes as a subject some live topic of the day and treats it in an amazingly humorous way. First the hand and pencil are shown making the sketch until it stands completed on the screen. Then suddenly the quaint figures begin to move in the most lifelike way—the lesson of the cartoon is forcibly carried home, and the result is a much deeper impression upon the mind than if the cartoon were the ordinary inanimate kind.

The New York *Sun* had this to say of the innovation: "*The Pathe News* cartoon shown at the Strand Theater in which the unpreparedness of the United States for war is ridiculed, is the cleverest work so far of Bray, the cleverest of the moving picture cartoonists."

WOULD REPEAL CENSOR

Bill Introduced in Pennsylvania Legislature Has Approval of Exhibitors' League

HARRISBURG, PA. (*Special*).—Representative A. C. Stein, of Pittsburgh, has introduced in the House a bill calling for a repeal of the State censorship law. All the motion picture interests of the State have centered attention on the Legislature and are prepared to make a bitter fight to wipe the law off the statute books.

The Stein bill is sponsored by the Motion Picture Exhibitors' League of Pennsylvania, which organization has taken its case to the people in a series of free motion picture exhibitions.

The repealer, if passed, would unseat Chief Censor J. Louis Breitinger and his chief assistant, Mrs. E. C. Niver. It was said to-night that Mr. Breitinger had heard of the repealer bill and had forthwith agreed to withdraw for the present a bill drafted by friends calling for an increase in the salaries of his department as well as an increase in the number of employes.

VITAGRAPH SERIAL

"The Goddess," a Fifteen-Episode Serial, Will Be Started in May

The Vitagraph Company is the latest to announce the production of a serial motion picture. "The Goddess," a fifteen-episode serial, is now in course of production at the Vitagraph studio and will start release in May.

Gouverneur Morris is the author of "The Goddess," which is being staged under the direction of Ralph Ince. Anita Stewart, Earle Williams, and Paul Scardon will be the principals in the cast. Last week a train was wrecked at Hempstead, L. I., for a scene in the series, and other surprises planned include the blowing up of a yacht, destruction of buildings, etc.

LILLIAN ELLIOTT IN MOROSCO FILM

Lillian Elliott, who created the character role of Mrs. Mayer in the Chicago production of "Help Wanted," and later appeared in the New York run, has been engaged by the Oliver Morosco Photoplay Corporation to appear before the motion picture camera in the production of "Help Wanted," now under way at the Bosworth-Morosco studios.

ENJOINS GENERAL FILM

Suit Over "Fool There Was" Brings Important Ruling on Title Ownership

The suit of Klaw and Erlanger and Robert Hilliard to enjoin the General Film Company from further releasing the motion picture "A Fool There Was" resulted in the granting of an injunction last week by the Supreme Court of New York preventing the further exhibition of the picture under this title and demanding that the plaintiff be given an accounting of the profits already derived from the picture.

This is the first time that any court has directly passed upon the question of the exclusive right of a manager in the title of his play. It was conceded at the trial that the defendants' play was entirely different from the plaintiffs' play and told a different story, and it was conceded that the plaintiffs' play was a legitimate drama, while the defendants' play was a photo play.

The court in his opinion says, among other things:

"The plaintiffs have established and acquired exclusive proprietary right as a trade name and trade mark of the words 'A Fool There Was' as a title in connection with their play. The circumstance that defendants' play is dissimilar to plaintiffs' play or that it was produced as a photo play does not militate against the plaintiffs' right to enjoin the appropriation of and use by the defendant of the title."

MUTUAL'S BIG FEATURES

Two Four and Five Reel Pictures a Week, Starting March 22

As first forecast in THE MIRROR several months ago, the Mutual Company has definitely announced the adoption of a new feature policy. Starting March 22, two features, of four and five-reel length, will be released on the Mutual programme every week. The features will be known as "Mutual Masterpieces," and all the companies forming the Mutual programme will contribute to the feature list. An extensive advertising and publicity campaign will be inaugurated in connection with "Mutual Masterpieces."

The first release will be an American Film Company production, "The Quest," a story with the South Sea Isles for a background. "Margarita Fischer will be featured in "The Quest," with Harry Pollard, the producer, Joseph B. Singleton, Nan Christy, and Lucile Ward in the support. A burning ship blown up by dynamite is one of the thrills.

"The Lost House," a four-reel Majestic adaptation of the Richard Harding Davis story, will follow "The Quest." Lillian Gish, Wallace Reid, F. A. Turner, A. D. Sears, and Elmer Clifton are in the cast.

UPHOLDS CENSORSHIP

Supreme Court Gives Decision in Favor of Ohio's State Board

WASHINGTON (*Special*).—The application of the Mutual Film Corporation for an injunction against the Ohio State Board of Censors, rejected by the United States District Court, and carried to the Supreme Court, was last week denied by that body. In upholding the State law the Supreme Court laid down the rule that motion pictures cannot seek freedom by comparison with the press, but that pictures are to be considered as a business solely.

The decision is of far-reaching importance to motion pictures, since it is not based solely on the Ohio law, but gives all States the authority to censor and control motion picture exhibitions in the interest of public morals.

SHOW VITAGRAPH CITY FILMS

The Vitagraph Company films of the various New York City Departments and places of interest taken for exhibition at the Panama-Pacific Exposition, will be shown privately at the Vitagraph Theater, 44th Street and Broadway, New York City, next Sunday at ten o'clock, for the inspection of the Commissioners and other public officers of the city. The subjects will include "Park Honeymooners," "Children's School Farm," "Public School Athletic League," "The Young Engineer," "The Human Cauldron," "The Fire Fighters," "Bunny Jim at the Mardi Gras," "John Jay Park and Scenes in Prospect Park," "Historical New York" or "The Matchmaking Professor," "The Locked Door" and "The Board of Education." The Vitagraph Company has been working for over three months on these films using between sixty-five and seventy-five thousand feet of negative.

MANAGER VISITS AMERICAN STUDIO

Charles B. Dillingham, the theatrical producer, accompanied by Mrs. Dillingham and Ivan Carell, the composer, were recent visitors at the American Film Company's Santa Barbara studios. The visitors were the guests of George Field, and were present while Henry Otto and his company of players were making several scenes for "Reformation," which proved very interesting to the party. The meeting between Mr. Dillingham and Mr. Field was the first since Mr. Field played understudy to Fred Stone in Mr. Dillingham's production "The Wizard of Oz" about nine years ago.

SELIG

JACK THE GIANT KILLER DID BUSINESS WITH A CLUB—

However, Jack the Giant Killer was an exclusive cuss. You can't club the people into submitting to Filmland's doubtful stuff. The Big Stick is no longer deemed business like. To make a killing these days you must come across with dependable films. There must be a trade mark meaning something. The "Diamond S" of the House of Selig means a crowded theatre and a busy box office.

Book Every One of the Following Worthwhiles

RETRIBUTION—A Selig drama in two reels, written by James Oliver Curwood and featuring Stella Razeto and Guy Oliver. A story of political life containing a swing and a bounce.
Released Monday, March 22nd

THE OUTLAW'S BRIDE
—A Selig one-reel drama, with Tom Mix.
Released Tuesday, March 23rd

ALICE OF THE LAKE
—A Selig one-reel drama of true heart interest.
Released Wednesday, March 24th

The CLAM-SHELL SUFFRAGETTES
—A Selig farce-comedy in one reel, and there is a ha-ha in every foot. Lyllian Brown Leighton stars, and W. E. Wing, the author, instills a lesson.
Released Friday, March 26th

PERILS OF THE JUNGLE
—A one-reel Selig Jungle-Zoo Wild Animal drama. A death grapple with a leopard! Action will be found in every inch of this film.
Released Saturday, March 27th

The Selig Monthly Herald, outside cover, portraits of Selig players, in five colors, for framing purposes, mailed free to enterprising exhibitors

Hearst-Selig News Pictorial Features Grace Darling

THE SELIG POLYSCOPE COMPANY
Executive Offices: 20 East Randolph St., Chicago

"They FILL the TILL"

LUBIN

PRESENTS

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil — Supported by George Soule Spencer

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by Shannon Fife — Direction—Romaine Fielding

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE WHITE MASK" Featuring Lilie Leslie
Drama by Clay M. Greene — Direction—Joseph W. Smiley

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by George Ade — Direction—Barry O'Neil

"THE EVANGELIST" With Gladys Hanson and George Soule Spencer
Powerful Drama by Sir Henry Arthur Jones — Direction—Barry O'Neil

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw, in
"THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction—JOSEPH W. SMILEY

"EAGLE'S NEST"
With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction Romaine Fielding

and The Laughing Hit of the Year
"PATSY BOLIVAR"
A Series of 14 Reels, One Every Monday
By CLAY M. GREENE — Direction—PERCY WINTER
Posters by A. B. C. Print, Cleveland — Dodgers by Hennegan Print, Cincinnati

SIX REGULAR RELEASES EACH WEEK

"Patsy Bolivar"—No. 11	Monday, March 8
"Patsy Is Known"—Comedy	Tuesday, March 9
"Winning Winsome Winnie"—Comedy	Wednesday, March 10
"A Siren of Corsica"—Three Reel Drama	Thursday, March 11
"In the Dragon's Claws"—Two Reel Drama	Friday, March 12
"The Winthrop Diamonds"—Drama	Saturday, March 13
"Mazie Puts One Over"—Comedy	

Specially Designed 1, 3, 6 and 8 Sheet Posters

Lubin Manufacturing Company
PHILADELPHIA, PA.
Chicago Office . . . . 104 West Lake Street

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—Owen Moore, a favorite star of the screen for years but still a juvenile with blooming cheeks, has joined the Keystone studio and has a part in Dell Henderson's first feature comedy there. Mr. Moore, versatile in farce or drama, is supposed to supply "class" to the multiples of the Keystone, playing something genteel in happy contrast to those meteoric and sizzling fun-makers. However, either by accident or otherwise, a pail of water managed to strike Bro'er Owen in the features the very first day. Ahem!

Selig Players Back from Panama

Director Colin Campbell and his all-star company of Selig players have returned from Panama and the Canal Zone with much of Rex Beachs "No'er Do Well" in the film. In the bunch were Kathlyn Williams, Harry Lonsdale, Wheeler Oakman, Frank Clark, Sidney Smith, Jack McDonald, Lamar Johnstone, Cameraman Harry Gerstad, Cameraman Bob Carson, and Al. Green, the useful. A delightful trip both ways by rail and water; an exhilarating time in the Winter climate of the Canal Zone; enjoyable work in ancient cities of odd inhabitants; experiences galore, and the best of health was reported by the wanderers. Helen Castle, another member of the cast, was unable to work because of illness, but is reported to be recovering nicely. Director Campbell already is rushing the work of putting on the remaining scenes of this big feature, the negative in hand promising a most splendid and successful production.

The coroner's jury failed to discover who fired the shot which killed instantly Clarence Chandler during a scene in a Lasky production. It was a strenuous action in which gun-play made thrills. During the scene a rifle bullet whizzed into the crowd and struck Mr. Chandler in the head. The sheriff is conducting an investigation. The decedent left a wife and three children. Mr. Chandler was thirty-three and lived in Los Angeles.

The death of Thornton Cole, a Biograph actor, carried away one of the most capable character men in the motion picture profession. Mr. Cole, wife and two children, came to Los Angeles with the Biograph aggregation. After a few weeks here Mr. Cole became ill and died of heart failure. Mr. Cole had been with the Biograph five years. His wife is not in the profession.

Anna May Walthall, sister of Henry Walthall, has joined the Griffith-Mutual studio after playing at the Balboa.

"Flying A" Forces Expand

At the Universal, Archer McMackin has resigned to go to the American. The Santa Barbara studio also has claimed Jacques Jaccard, Kerrigan's director to date, and George Periolat, Kerrigan's character lead. Lon Chaney is to direct Mr. Kerrigan in the future. Adele Lane, the emotional leading woman, has joined the U, and will play leads in the company of her husband, Director Burton King.

Don Meaney, who continues to remain neutral as regards truth vs. dope, has attained a new auto car. It is a Cafeteria make, of spotless character, but is proving especially touchy as regards publicity.

Little Mary Pickford is in mourning. "Rags" is dead. While alive and romping about the Famous Players' studio, this canine, "Rags," who aided Mary in starring in the feature, was as beloved as any dog could be who had a winning manner and roguish eye. The little ball of fur played his role bravely throughout the feature, but was taken very ill just before his final scene and had to be made away with. Mary, who picked "Rags" from a mess of canines at the pound, especially for the picture, shed not a few tears, while the whole studio gloomed.

F. J. Grandon's first Mutual picture is "On the Bread-line." The former Selig director has Francella Billington and Ralph Lewis as his leads.

Dorothy Gish is to spread out. In the near future this winsome little actress will appear in good clothes, fine clothes and "swell" clothes, for Russell E. Smith is writing three-reelers for her in which Dorothy will desert slavey life and bloom quite stylishly. The first will be "The Nun," a modest beginning for the butterfly who will appear in nun's garb. She will grow brighter, though.

John Emerson, star of "The Conspiracy" and Frohman's general stage director, has arrived in Los Angeles and will take his initial plunge into films soon. He came here to work in the Mutual studio. The microbe bites hard.

Back with the Biograph

Charles Mailes and Clare McDowell, the two well-known Biographers who failed to accompany the aggregation to the Coast, grew homesick and came on anyway. They now are at work for Director Tony (Sunshine) O'Sullivan, together with Harry Carey, Charles West, Eleanore Blevins, and Barney Feury in "The Doctor's Trust." Barney is the doctor and life is cheap on the row.

Allan Hale, leading man of the Bio, was presented with a gift which caused him to hop when it dropped in his hand. It seemingly was a section of a rattler, but was found to be a cigarette case skillfully covered with Mr. Snake's hide. Hale, by the way, has become an expert cameraman with his kodak, and can take a picture so that most of the objects in it can be recognised after a few minutes' study only.

The above reminds us that Owen Moore is in line for the handball championship of the Film Athletic Squad. He challenged Hale for a round and took the latter down the line in the initial contest. Two more are to be played. Jack Pickford still is leading for the cup with Dwan and Crisp right behind him. Mr. Crisp now is a real athlete, having bunged up a knee in great shape. Mr. Dwan has lost weight but no money. He is a very cautious young man. Mr. Al. Kaufman, the picture of optimism at the opening of the tournament, still is cheerful. Perhaps some one has paid back a loan. The official score will be presented readers later, including the results of James Kirkwood's scientific efforts.

"Little Mary" at Truckee

Deep in the snows at the pinnacle of the Rockies is a human dot of the earth, now a mere speck in the whiteness of that lofty region. In other words, Mary Pickford is playing scenes at Truckee, about two miles in the air and amid eight feet of snow on the level. Director Kirkwood and George Anderson, leading man of the picture, also went along. The name of the story is not divulged, but the release will be in six reels. Director Allan Dwan will complete "The Commanding Officer" in another week or more, with Donald Crisp in the lead. Alice Dovey is "the girl." Dwan's next picture has not been decided upon.

Anita Loos, the child-wonder of photoplayland, made her semi-annual visit to Los Angeles, but failed to ring us up. We think this young miss is somewhat overrated anyway. Unless she makes it up we have a hotter retort even than this one.

Anna Little is a brave leading woman. She took a boat trip to San Diego and came back admitting that she was so ill she pleaded with the crew to throw her overboard. Who ever saw a lead before who was not a "good sailor" or a good anything else, so far as that is concerned? We feel that this action calls for deserved mention of this actress and "The Black Box" mysteries in which she is starring.

Another dog note: "Peter the Great," Margarita Fischer's pet, is recovering from an attack of blood poisoning. "Peter" is a third partner in the firm of Fischer, Pollard and Company.

Richard Willis, the live-wire publicity man, but first of all a good photoplay writer, has broken out in a new place. He is seen in Carlyle Blackwell's feature, "The High Hand," and, believe us, Richard was there like a bumper crop in a California orchard. Incidentally, Mr. Blackwell in the lead and Douglas Gerrard as the political boss, vied for big honors. The feature was shown to friends here.

Sennett Back on Scene

The Keystone studio is assuming plump proportions. The stages, new dressing-rooms and big tank are completed and all of the companies are working under less handicap than before to supply the big demand for Mack Sennett comedies. Perhaps the most interesting news of the week is that Mr. Sennett himself is getting back into harness. The return of this old-time favorite to the screen should create widespread interest.

Irving Cummings, the well-known actor, has written a screen feature called "Industry." The American, which purchased the play, has handed it to Director Henry Otto for production. The story has great depth and certainly is in the proper hands for right development by the film route.

Grace Cunard won the automobile given as first prize in a local popularity contest.

Mabel Normand is going to express her views regarding motion pictures, studio life and her own work for THE DRAMATIC MIRROR soon. We hesitate to stir up the public anxiety so early, but it had to be done.

It is announced officially that Thomas H. Ince, director-general at Inceville, will put on three big features a year hereafter, in addition to many other features and multiples already announced. It is expected that each of the new pictures will run ten reels or more. Some task, but Ince still is the White Hope of the colony so far as dying at it is concerned.

After many years a Native Son returns to his hillsides of sunshine. He is Elmer Booth, the well-known film actor who probably attained as much prominence as lead in the Bio, "Musketeers of Pig Alley," as an actor possibly could in a single picture. Booth was born in Los Angeles but has been in New York so long he lost his pet tarantula. He is back now, playing at the Griffith-Mutual studio, where a horned toad is his constant companion.

Mildred Harris, the winsome child actress of thirteen, has been engaged to appear in Reliance and Majestic pictures. She is one of the most successful children of the film.

Colonel W. N. Selig is expected in Los Angeles within a short time. He then will make announcement as to the date of opening the great Selig Jungle-Zoo, the million-dollar studio adjoining beautiful Eastlake Park.

W. E. Wing.

3-ACT EDISON WEEKLY FEATURES

Marc MacDermott and Miriam Nesbitt
in the feature play

"A THEFT IN THE DARK"
(Released March 27—3000 feet)

These two finished favorites, ably seconded by Edward Earle and Viola Dana, make a feature, already full of splendid plot action, an absorbing drama that can be featured for interest instead of mere length of reel. Earle, as the society thief, steals hearts as well as jewels, but meets his equal 'n MacDermott.

Gertrude McCoy and Edward Earle in

THE EDISON PRIZE PLAY
"The Phantom Thief"

A perfect play by Mark Swan, in part, this drama with the mystifying twist, "Who Stole the Portrait," has attracted country-wide attention already. Mystery skilfully saturating a tension drama of intrigue, royal love and a poor painter's dream. Many with meaningful action. (Released March 27—1000 feet—of action.)

WADDY AND ARTY in "HANS AND HIS BOSS"

Another one of those Wadsworth and Housman's gingery films of fun and slap sticky ribticklers. The greatest team—*for fun*—on the screen. A scream team. (Let loose March 23—1000 feet of fun.)

HERBERT PRIOR in "THE NEWLY RICH"

Herbert Prior's priority as a comedian is proven in laughs by the foot and yard as Bill, the tramp, turned into an English lord. (Released March 24—1000 feet.)

MARIE LA MANNA, SALLY CRUTE and DUNCAN McRAE in "ONLY THE MAID"

The play starts with a punch—and a murderer is free. He is in the midst of a dastardly coup in high society when "only the maid" in her artfulness brings on a thrilling pitched battle. (Released March 29—1000 feet.)

Thomas A. Edison. **THOMAS A. EDISON, Inc.**
267 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

KALEM COMPANY

THE GIRL OF THE MUSIC HALL
Alice Joyce in a Modern Three-Act Drama

Miss Joyce's work in this story of a chorus girl's struggle to achieve success is the best thing she has ever done. Licensed Exhibitors are entitled to receive this topline attraction as part of their Regular Service. Released Monday, March 22d

1, 3 and 6-Sheet, 4-Color Lithographs for this production

HAM AMONG THE REDSKINS

One of the famous "HAM" comedies. As Indian fighters, Ham and Bud will make your patrons laugh until their sides ache. Don't miss this!

Released Tuesday, March 23d — Striking 1 and 3-Sheet, 4-Color Lithographs

THE DIAMOND BROKER
A Two-Act Episode of the Girl Detective Series

The original incident upon which this story is based, puzzled government detectives for months. The Girl Detective shows how the diamond smugglers were finally captured.

Released Wednesday, March 24th

1, 3 and 6-Sheet, 4-Color Lithographs that will bring big business

THE TALE OF A HAT

A jealous husband's mistake results in a mixup which provides a score of laughs. A mighty amusing comedy.

Released Friday, March 26th — Attractive 1-Sheet, 4-Color Lithograph

THE GIRL AT LONE POINT
An Episode of the
HAZARDS OF HELEN
Railroad Series

In bringing about the capture of a couple of yeggmen, Helen Holmes again shows that she doesn't know the meaning of the word fear. Her fight in the express car is immense.

Released Saturday, March 27

Strong 1 and 3-Sheet, 4-Color Lithographs

235-39 W. 23d Street, New York

"THE BIRTH OF A NATION" SUMMIT OF PICTURE ART

Griffith Blends Spectacle, History and Drama with Hand of a Master in His Latest Screen Production

Presented by David W. Griffith at the Liberty Theater March 3. Twelve-Reel Historical Drama Founded on Thomas Dixon's Story, "The Clansman." Adaptation Prepared by D. W. Griffith and Frank E. Woods. Produced Under the Direction of D. W. Griffith. Photography by G. W. Bitzer.

Colonel Ben Cameron ..... Henry Walthall
Margaret Cameron, the elder sister, ... Miriam Cooper
Flora, the pet sister ..... Mae Marsh
Mrs. Cameron ..... Josephine Crowell
Dr. Cameron ..... Spottiswoode Aiken
Wade Cameron, the second son, ... J. A. Barnizer
Duke Cameron, the youngest son .. John French
Mammy, their faithful old servant, ... Jennie Lee
Hon. Austin Stoneman, Leader of the House, ... Ralph Lewis
Elsie, his daughter ..... Lillian Gish
Phil, his elder son ..... Elmer Clifton
Tod, the younger son ..... Robert Harron
Jeff, the blacksmith ..... Wallace Reid
Lydia Brown, Stoneman's mulatto housekeeper, ... Mary Alden
Silas Lynch, mulatto Lieutenant-Governor, ... George Seigmann
Gus, a renegade negro ..... Walter Long
Abraham Lincoln ..... Joseph Henabery
John Wilkes Booth ..... Raoul Walsh
General U. S. Grant ..... Donald Crisp
General Robert E. Lee ..... Howard Gaye

The scoffers came to see "Cabiria," and left overwhelmed with admiration, but only half-converted. "It is a triumph of pictorial art," they said, "but its appeal is solely to the eye, and we have long granted that province to the motion picture."

They came again to see "The Birth of a Nation." But this time found tongues stilled, minds stunned, as the last scene faded from the screen. Here was drama that wrung tears from a far-from-impressionable audience, spectacle worthy of panegyrics, a treatment of human problems that has furnished seed for endless discussion. And it is a *motion picture*.

One is sorely tempted to seek safety in bromides when setting out to review "The Birth of a Nation." The pen falters in vain search for means of expression, and collapses with "The greatest picture ever produced." But this bromidic truth tells only half of the story; it means comparison, and Griffith's greatest triumph in "The Birth of a Nation" is in a field in which he is a pioneer. We may compare the stupendous battle scenes with the spectacular "Cabiria," the intense dramatic passages with moments in a half-score of productions, but with its selection and treatment of a vital theme the past offers nothing for comparison.

This is the summit of Griffith's achievement—he has created thought and discussion. Perhaps he may not have moulded that thought to his own ideas, the discussion may more often be disagreement, but that is the penalty of grappling with throbbing themes. You may not approve of the reopening of old sores to furnish a present-day thesis, but Griffith has presented his justification, for you to accept or reject, in the introductory sub-title, "The viewpoint of the South on the great events of the Civil War and the Reconstruction period has never been impartially presented in the pages of history."

That presentment Griffith sets out to give. He chose "The Clansman" for his text, but dug deeper for his foundation. The Stonemans of the North, and the Camerons of Piedmont, N. C., furnish the personal element. Austin Stoneman is a "power in Washington"; his children, Phil, Tod and Elsie, are friendly with the Camerons. The sons' visit to Piedmont serves to introduce us to the placid beauties of the South of 1860. A few deft touches paint it a contented and carefree South. Then we are whirled into the vortex of the Civil War, and from here on Griffith mingles spectacle and story with the hand of a genius, his eyes set always on the creation of a single impression—that of sympathy, bordering on admiration, for the South of the Reconstruction period, the South of the Ku Klux Klan. His means to the end are twofold, firstly, a portrayal of the bitterness engendered by the Civil War and the heavy hand of desolation it laid upon the South; second, the painting, in broad, scarlet strokes, of the negro granted equality, and the attempt of the radicals of the North to "crush" the White South under the heels of the Black South."

The war scenes present the Griffith technique on a broader scale than it has ever been seen. In that showing the burning of Atlanta we look from an eminence across a plain dotted with the figures of the fleeing populace and harassing troops. Tearful women, clinging to their helpless children, and wounded, stumbling soldiers in gray pass before us. The high note is sounded with a masterpiece of double exposure when the flaming city is shown above the panic-stricken flight.

It is difficult to hope that any war scenes will soon surpass those showing the Petersburg battle. For miles away the perspective discloses twisting lines of opposing trenches. Cannon and rifle belch, and now and again serried lines of blue or gray surge forth to the charge. Awe-inspiring panoramas are followed by nerve-gripping close-up views of hand-to-hand fighting. The bombardment by night and Sherman's march to the sea are only two of the many other war views that deserve more lengthy mention than is possible here.

But Griffith has his purpose in view, and lest you be carried away by the martial aspect of the conflict, he craftily interposes views of the real sufferers, the "folks at home." From a pulse-quickening charge you are transported to a heart-torn mother learning of the death of her sons. This portrayal of war is undoubtedly one of the strongest of arguments for universal peace, though that is a by-product of the picture, and not its underlying motive.

The close of the war finds Ben Cameron returning to a Piedmont that is in ruins. But the South is indomitable and sets out hopefully to rebuild a shattered empire. Then the fanatical mind of Booth removes the South's greatest friend. The scene showing the assassination of Lincoln is a masterpiece of screen technique and historical accuracy. It is real enough to shock.

The showing of events up to this tragedy has taken close to six thousand feet of film. As presented at the Liberty Theater this forms the first act. The second half deals more particularly with "The Clansman" and its terrible story of the suffering of the Reconstruction. Carpetbaggers flood the South, and under the leadership of Stoneman they plan political domination through the control of the enfranchised negro. Little instances of negro aggression, mounting in importance, lead up to the producer's commanding justification for the Ku Klux. Flora, Ben's younger sister, is forced to suicide by jumping from a cliff to escape the attack of a crazed negro. The Ku Klux, organized by Ben Cameron, as the result of an inspiration most cleverly shown, avenges her. A night is chosen to disarm the negroes.

HENRY WALTHALL AS BEN CAMERON, LEADER OF THE KU KLUX KLAN, AS THEY GATHER IN "THE BIRTH OF A NATION."

"THE BIRTH OF A NATION'S" DEPICTION OF FORD'S THEATER ON THE FATEFUL NIGHT OF APRIL 14, 1865.

We are now approaching scenes that, in their swift onrush of action, surcharged with excitement, reach the pinnacle of intensity. The blacks' answer to the Ku Klux is a night of terror for Piedmont. While they overrun the stricken town, terrorising the white populace, the Ku Klux members are gathering at a distant point for the supreme effort. Dr. Cameron and his family have been forced to flee, pursued by a hounding pack of negroes. Elsie Stoneman seeks aid from Silas Lynch, a mulatto leader of the blacks. His reply is a proposal of marriage; her indignant rejection is met with violence and she is imprisoned, while preparations are made for an enforced wedding. Flashes take us from this scene to various other parts of the hell-ridden town, then to the Camerons besieged in a cabin surrounded by armed negroes, and finally to the Ku Klux Klan, silent, spectral figures, gathering in the shadowed woods. Word is brought of Elsie's peril and the mad race to the rescue is begun. There seem to be hundreds upon hundreds of the white-clad figures, as they stretch out in pale relief against the night's darkness.

The pitch is heightened by every device of the Griffithian art until the climax, with the conflict in the streets of Piedmont, the rescue of Elsie and later of the Camerons, and the day dawns with a Ku Klux triumphal parade.

The love story of the main characters is settled, and here the picture could well end. But "even Homer nods," and trite allegorical passages are dragged in to preach a universal peace moral. They seem weak in comparison with the wonders that have preceded, lame in their application to a story that in every other respect is developed with the hand of a master craftsman.

The acting is such as only Griffith can command. Henry Walthall's work is at all times impressive. His moment of agony on realizing that his pet sister is dead is a bit of histrionic art that will not be easily erased from the memory. Mae Marsh surpasses the fondest prophecies of her admirers as Flora Cameron. Her every move is carefully planned acting, yet so clever is the art that it is not acting. But why attempt to give due credit to such a cast? Lillian Gish, George Siegman, Ralph Lewis, Josephine Crowell, Spottiswoode Aiken, Mary Alden, Jennie Lee, one and all, principals and minor characters, down even to the extras, seem to be players of ability. Miriam Cooper's work causes surprising disagreement. There are those who praise her repression, others who criticise the over-stress of placidity.

But the hand of Griffith overshadows all. Telling his story fearlessly and masterfully, at times he cuts deep beneath the skin, till one must question the brutality while praising the art. Times are when he seems more the skillful lawyer than the impartial historian, but never is he a boresome pleader. If there is to be a greater picture than "The Birth of a Nation," may we live to see it.

W.

OTHER FEATURES OF THE WEEK

"SUNSHINE MOLLY"

Five-Reel Bosworth Feature Released on the Paramount Program March 11. Written by Lois Weber and Produced by Lois Weber and Phillips Smalley.

Sunshine Molly ..... Lois Weber
"Bull" Forest ..... Phillips Smalley
Widow Budd ..... Adele Farrington
Her Daughter ..... Margaret Edwards
Pat O'Brien, the owner ..... Herbert Standing
Mrs. O'Brien ..... Vera Lewis
Patricia their daughter ..... Roberta Hickman
Her Social Fiance ..... Frank Elliott
Old Pete, consumptive ..... Charles Marriott

It is seldom that enough clever acting is contributed to one photo-play to warrant the retelling of so many names. When the Smalleys, however, put their heads together, being such thoroughly enjoyable actors themselves, they evolve a set of characters to fit the idea they have in mind, and proceed to put the parts in capable hands.

The picture, which is laid in one of the numerous oil well regions of California will command the restful attention of its audiences. Though the lead is nicknamed "Bull," and despite the intensely real "Mulligan" at which the crew eat, and the naturally rough surroundings of a "gusher" region, no casualty occurs. The Smalleys make good amusement of a mild love story, and cap it with a burning oil pool during the last reel. Except for this it flows quietly, realistically and most interestingly along. An oil derrick is almost always in the background. The characters add a natural bit of action as they bring to light their particular temperaments—as we shall see—and the result is another Paramount picture, which, since the alphabet has become so popular, lately, must be styled A-1.

The play opens in the big hash house. Molly, of sunshiny temper, drops in to ask for a job, the effect on the men being electrical. "Bull" Forest loses no time in pinching her; Molly is prompt in breaking a platter over his head. Her reputation being thus firmly established, the camp takes her to its heart and her smile and occasional philosophy cheer the camp as well as furnish the audience with a little serious something on which to think before it is snatched away. When the well strikes oil the O'Briens move to the city to do justice to all their wealth. Father however, proves a stumbling block, and, when at their daughter's engagement reception the whole oil well crowd pours in at his invitation and is met by the loud protests of the female part of the family, he indignantly tears his society raiment off, piece by piece, and returns to the life he prefers. From his first bad "break" the love story of the violent and powerful workman and the girl "hasher" proceeds by starts. Often it is interrupted to allow of other action, too incidental, often for mention yet always effective in creating the proper atmosphere; perhaps this has as much as anything to do with a minimum necessity for written explanations. Then comes the fire, in which the Bosworth way of staging this picture causes as much admiration for the clouds of black smoke, seen from various artistic angles as the resultant pursuit of the man who fired it and his fall from an oil derrick. After which, in a quiet but no uncertain way the somewhat more than youthful couple find agreement. As with the rest of the picture this is impressive, as it is artistic and without a false note. There is nothing hysterical or highly exciting about this picture, yet it is deeply satisfying.

F.

"THE MASTER MUMMER"

A Three-Part Edison Story, Adapted from the Story by E. Phillips Oppenheim. Released March 15.

Originally produced in five parts and later cut down to three, this story of European court life shows the work of the film editor. And yet the *story* is hardly big enough to sufficiently fill three reels and the crude rough spots may be laid to the cutting of five reels down to three when they could have been entirely eliminated had the story been originally produced as a two or three-reel picture. The story deals with the intrigue of court life, the constant plotting and counterplotting and illustrating with what ease a monarch may be misled by his most confidential advisors.

Although the acting was good, the costumes correct and elaborate, the settings luxurious and the photography excellent, one is forced to realize the unreality of it all, for the king is without doubt the most complacent monarch whose head ever ached beneath a crown. He seems to care little as to who his successor may be, and

without a frown or a single objection, without the quiver of an eyelash allows two successive heirs to sign away their right of succession and marry the men they love.

The story is a bit trivial and time-worn. Its only variation from the ordinary being when it wanders in the highways and byways of unreality. A celebrated actor appears at the court of the king, and after the performance, on being presented to the crown princess, falls in love at sight. His passion is returned and the consent of the king is obtained to their marriage after the princess has given up her rights to the throne. She dies after six months of happiness leaving her child by a former husband in the care of the actor.

A duchess of the court thinking that the actor is not aware that the child is the heir to the throne has her agents persuade him to place the child in a convent. The time then jumps to when the child becomes of age, and a secret agent of the duchess is instructed to get the girl from the convent and so place her in London that she is dishonored, and so unfit to ascend the throne. The actor hears of the plot and while the agent is trying to get the girl intoxicated shoots and kills him.

The girl is later kidnapped with the intention of taking her to the convent and forcing her to take the veil but her stepfather rescues her at the convent doors. He is killed, however, in a fight with the abductors. The girl is taken in charge by three Bohemians in London and lives at their rooms under the chaperonage of the housekeeper. A letter from her dead father reveals her identity and she is taken to court and given her rightful place as the crown princess. She has fallen in love with one of the three men with whom she lived in London, and in the end persuades the king to permit her to relinquish her right of succession and marry the man she loves.

E.

PRAISE "ETERNAL CITY"

Famous Players' Spectacle Is Shown in Philadelphia to Crowded Houses

The photo production of Hall Caine's immortal novel and play, "The Eternal City," produced in Italy and England by the Famous Players Film Company, the public presentation of which was inaugurated at the Chestnut Street Opera House in Philadelphia last week, has been praised by the press critics of that city as the supreme dramatic triumph of the screen. No other photoplay ever presented in Philadelphia has received such unstinted and unusual newspaper laudation.

From the many commendatory passages that have appeared in these criticisms, the following are gleaned:

"Nothing like it could be attempted on even the largest stage in existence; the great spectacle includes dazzling scenes. 'The Eternal City' is a powerful dramatic achievement, bewildering in its magnitude."—*Philadelphia Press.*

"Most impressive—a notable presentation."—*Philadelphia Record*

"The spectacle was gorgeous, and of such absorbing interest that the audience sat enthralled until it was all over—it is safe to state that motion picture photography has never achieved anything greater than 'The Eternal City'—brimful of thrilling scenes, photographed against a background of surpassing beauty."—*Philadelphia Inquirer.*

AT THE VITAGRAPH

'The Juggernaut," Spectacular Feature Heads Bill at Playhouse

"The Juggernaut," of which one scene alone cost the Vitagraph Company close to $25,000, is the feature of the Vitagraph bill for the current week. The scene mentioned portrays a train wreck that is said to be unrivaled for realism in this type of scene. Ralph Ince staged "The Juggernaut," from the story by Donald Buchanan, and Earle Williams, Anita Stewart, Julia Swayne Gordon, William Dunn, Bulalie Jensen and Frank Currier are in the cast.

Preceding the feature picture, the Vitagraph Company presents four one-part comedies, "Mr. Jarr Brings Home a Turkey," the second in the Jarr Family Series by Roy L. McCardell; "Postponed," "The Battle of Frenchman's Run," "and "The Capitulation of the Major."

BECHTELS LEAVE EDISON

After six years of work for the Edison company, William Bechtel and Mrs. Bechtel resigned last Saturday. Mr. and Mrs. Bechtel went with the company together in 1908 and formed the nucleus of the first stock company at that studio.

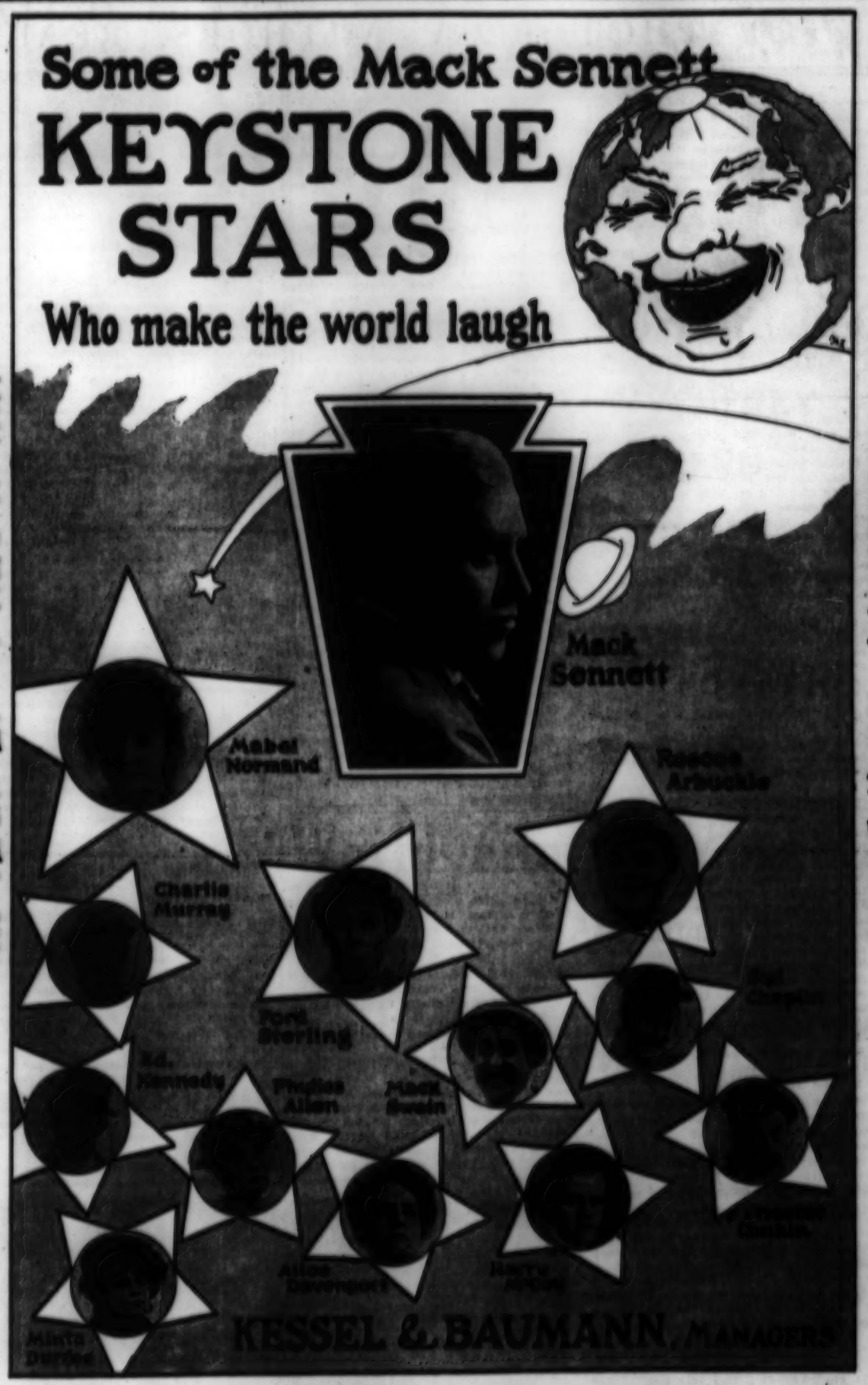
Mrs. Bechtel is best known for her aristocratic parts, although she has also done maternal roles of all sorts, having been featured in the character leads repeatedly since her connection with the Edison forces. Mr. Bechtel recently celebrated his five hundredth part since playing with this company by appearing in plain face in a picture to be released shortly.

After taking a much needed rest, the Bechtels hope to begin work again about May 1.

EDISONITES THRONG STRAND ROOF

On Tuesday evening, March 9, of this week, the Edison Players were entertained at the Strand Roof Garden. Viola Dana, of the "Poor Little Rich Girl"; Gertrude McCoy, Sally Crute, Bessie Learn, Augustus Phillips, Edward Earle, Harry Beaumont, Yale Benner, the Edison Players' stars, were present and seen at close range by the moving picture "fans," who filled the roof-garden that evening.

The Forrest Theater in Philadelphia, the famous Klaw and Erlanger house in that city, the home of "Ben-Hur," "The Follies," Montgomery and Stone, and all of the largest attractions booked through the Syndicate, has arranged to present for an extended run, the recent World Film release, Robert Warwick in "Alias Jimmy Valentine." The theater interests are to bill the attraction in the most extensive manner possible, using liberal appropriations for newspapers and billboards. George J. Belhoff, personal representative of Lewis J. Selznick, is the man to whom credit is due for placing this feature in the Forrest Theater.



STANLEY HARGREAVES
ALFRED NORTON
JONES, THE BUTLER
SIDNEY BRACY
$1,000,000 MYSTERY

THE ONE MAN

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

DEAR MR. WRIGHT.—You fellows elected my "The Phantom Thief" as the best title in the Artistic Ending Contest. I know that if you men thought "The Phantom Thief" was the *best* title, it wouldn't matter whether John Smith, from Jonesville, or Bill Jones, from Smithville, was the fortunate author, that is the title that would win the prize. As it happens, I'm the lucky person, so please accept my most sincere thanks, and the assurance of my deep appreciation of the honor I feel, especially so when I think of the high character of the men who served as judges, and the place occupied in the motion picture realm by the sponsors of the Artistic Ending Contest.

PHIL H. LENOIR.

"I am a playwright," announced the young man with the pompadour haircut, who had obtained an audience.

"Great," responded the critic. "Almost everybody has the same trouble nowadays. Go ahead and tell me why you can't sell your photoplays."

"It's the old story. My first play was a work of genius. I completed it in a day; it's much better than those you see on the screen. That was a year ago, and that photoplay has not yet been produced. I have tried everything; what shall I do now?"

"You have gone at the thing backwards," explained the expert patiently. "Just reverse the process and see if it doesn't work like a charm."

"What do you mean?"

"Write a photoplay a year, and see if you don't sell it in a week."

* * * *

Going to work will be found much more profitable than "knocking" the successful writers.

* * * *

Gathering Names.

In "The Mikado" they made the punishment fit the crime, and in Filmland the name should fit the photoplay character. Here is the manner in which Frances Bayers gathers appropriate names which are on tap when required: "I make it a point to jot down any odd, characteristic names I come across, under the heading of nationality, noting beside the name whether it be masculine or feminine. Thus, when I need an Italian name I look under that heading, and make my choice. I find many in newspapers, especially in country newspapers. I sometimes watch wagons, window signs, etc., and get many in that way."

* * * *

Absence makes the script grow fonder.

* * * *

As to the Markets.

Frederick S. Lindsey, the author, writes: "You invited criticisms on your department. I am a regular reader of your advice. Nowadays, when the departments for aspiring photo-playwrights are flourishing, and when nearly everybody is trying to learn how to 'earn fifty dollars weekly writing 'em,' the conductor of a good department may be in doubt. Shall he fill his department with talk on how to develop the plot, or shall he take it for granted that some of his readers have brains enough to know just what a plot is? I believe that every good department should devote at least half a column to markets. Of course we know that the Lubin Company is in market as well as Kalem and the rest, but are they really buying much. I try and keep in close touch with the markets, but I am often at a loss just how to act on the market question." We have stated previously that it is impossible to present a weekly list of *correct* markets, and so the monthly publications that have one chance to our four cannot come as near to guessing as we. Markets may change over night. A month ago, Lubin was buying slap-stick comedy; a change in policy was made in a day's time. Selig has been in regular market, but taking an inventory, and finding the script department overstocked, within twenty-four hours it was determined to withdraw from the general market for a while. So it is with every company, and it is impossible to present a correct market column from week to week. It has been found to result only in trouble for editors and in complaints from writers. The copy for any weekly or monthly publication is arranged from two weeks to a month in advance of publication dates. We endeavor to keep our readers in touch with all important market conditions, but to keep standing a list of markets is impractical.

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Every script should possess a good front.

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Card from Captain Peacocke.

Captain Leslie T. Peacocke, editor World Film Corporation, has written a letter which he wishes published in this department. "I was given to understand that the 'Photo-playwright's Association of America' was being conducted in conjunction with the *Movie Pictorial* and the *Scenario Writer's Magazine*, and that its aim was to give *free* advice and aid to authors. I heartily indorsed it, but made it perfectly clear to the editor that if any fees were charged to any writers, under any pretext whatever, that I would have nothing to do with the 'association.' I have always bitterly opposed scenario schools and so-called Clearing Houses, where fees are demanded, as you know. The association editor sent me a certificate of stock for $1,000 in shares which I was under the impression represented an interest in the *Movie Pictorial Magazine* and in the *Scenario Writer Magazine*. I returned the certificate of stock. I sincerely hope there has been no idea of trying to secure money from embryo scenario writers, and that if people have paid money for a course of instruction in the Photo-playwright's Association of America, that it will be returned to them. If this is not done, I must withdraw my indorsement of the association." The above statement was not solicited. Captain Peacocke's name appears on stationery issued by the Association. With Henry Albert Phillips, P. N. Vekroff and others he is designated as "consulting editor." The Association charges pupils for its "course."

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Abner Snoddy has a school diploma and no money.

* * * *

Hall of Fame.

Miss Maibelle Heikes Justice has gone to Los Angeles, Cal., for relaxation from exacting literary work.

Editor Arthur Leeds has incorporated literary departmental matter of worth in "The Photoplay Author."

Raymond L. Schrock, photoplay author, was once city civil engineer of Goshen, Ind.

William E. Wing at one time was an editorial writer and a good one.

Mrs. Harold E. Prints has a unique record. She has written only two photoplays, a comedy, "Empty Pockets," produced by Universal, and a five-reel drama, "The Tune of the Bagpipes," which the World Film Corporation has purchased to feature Miss Vivian Martin. Both photoplays, five-reel subjects, were accepted by the script department to which each was first presented. Mrs. Prints says she gained her knowledge from THE MIRROR department and our book, "The Motion Picture Story."

Wally Van, Vitagraph director and comedian, has turned photo-playwright and has written a three-reel comedy that is said to be a dandy.

* * * *

You never know a fellow until after you've seen him draw a script rejection slip.

* * * *

A Knowledge of English.

"The ideal way to success," writes a correspondent, "would be for a would-be script writer to enroll in one of the State universities and take an English course, and when they progress enough so that the plot is thoroughly understood, obtain a standard work on photo-playwriting. To get a good one, write a short note to any successful photoplaywright, and I am satisfied they will recommend a work written by a reliable author. The first and foremost of all things is that the would-be writer must have a strong desire to be an author and next be able to do hard and tedious work. If you lack these qualities you had better not begin." The talent for plotting will never be successfully taught in any "State university or other school." The best school in the world is the newspaper office, where the art of quick thinking, the writing habit, the power of observation and a knowledge of human nature can be acquired. But with all these the plot knack must be a natural talent, to be developed. It is rarely an acquired talent. A knowledge of good English is, however, an essential. You may get your action across clearly and satisfactorily with or without the aid of good grammar, but how about the title and subtitles? Subtitles or leaders, of good grammatical construction, are more and more desired. There have been a super-abundance of the other kind. Of course, the editorial readers can rewrite and polish your subtitles, but this will certainly detract from the value of your own work. We recommend the study of grammar to quite a number of Photoplaywrights real and near.

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You can always depend on a crank to start something.

* * * *

Wasting Time.

A writer told us the other day that he did not believe in wasting time. Neither do we. Then he went on to say that he just got all the action in his head and sat down and dashed off the whole story and sent it forth on its meanderings. "I am not selling right now like I should," he added. Certainly not! This particular author does not believe in wasting time and yet he's wasting time! Very, very few can get plot and action mapped out in the brain and then sit down to the typewriter and dash off a perfect plot. Some authorities claim it is done; we have never met a writer who could do it. The star writers in fiction and filmland revise. They may not revise all details of the manuscript, but there are certainly parts thereof that are not dashed off but, instead, are written and rewritten. It is not a waste of time to spend thought and labor on a certain scene to get it just right. It is not a waste of time to jot down, say, half a dozen titles in order to select just the proper one; it is not a waste of time to change the name of a character; it is not a waste of time to make a second copy of the manuscript after you have laid away your first copy for a week or so. You are almost sure to discover details needing revision after the copy gets "cold." It is a waste of time to "get it all in your head," dash off the story, and mail it right on the spur of the moment. Let your stuff "get cold" and go over it again!

* * * *

The trouble with many photoplay authors is that they do not THINK.

* * * *

How To Index.

Luella O. Parsons, in her interesting department published in a Chicago newspaper, gives a new filing system to script writers. We quote: "The professional script writer has a regular filing system. The best way to keep a correct record of your manuscripts is to have the names of the various companies, to whom you are submitting your photoplays, typed on a card and put in a box or envelope, a card to each company. Arrange them in alphabetical order. The title of your play, the date of submission, the date of either rejection or acceptance should all be neatly typed on your cards. For example:

X Y X CO.

Title	Date Submitted
The Awakening	July 6th '14
(Date ret or accepted.)	(Type of story)
July 30, '14	Drama

Supply yourself with stationery, seconds for your carbon copy, carbon paper, a typewriter eraser, clips and stamps. Every bit of mail sent out should carry the proper amount of postage. If you are not supplied with scales have the envelope weighed in the postoffice. It is important that your script carry sufficient postage." We would add: Enclose a self-addressed and stamped envelope and supply yourself with postal scales which can be purchased cheaply. There are many systems for recording work and we shall be glad to hear from other literary workers as to methods employed.

* * * *

The gambler is being worked overtime. Think up some other type of villain.

* * * *

The Pink Envelope.

Why send out your work enclosed in a pink, or blue or a yellow envelope and why write your scripts on gaudy stationery? One writer informed us that he used a canary color because it gave his work distinctiveness and individuality. He claimed that the editor could immediately spy out his envelope from the heap of mail piled on his desk. Use good white paper and do not be misled by fads. During the Winter months the editor had a drop light and he does not relish reading stories typed on pink, yellow and blue paper. He likes plain, white paper upon which the letters are typed with a fresh black record ribbon. What you develop in your story is what gives your work distinctiveness and individuality, not the stationery of many colors, which is more apt to provoke amusement than anything else.

* * * *

Next to a quince there is nothing so bitter as a disappointed author.

* * * *

Bold Bad Brokers.

In several multiple reel picturepiays released recently the bold bad brokers are introduced. Three are clean-cut villains, the fourth is a hesitating coward. Just why the broker profession is lifted to a notorious eminence is not clear. Perhaps brokers are easy to handle. It is a simple thing to call a man a broker. You don't specify what he breaks. Anyway he seems to have a monopoly on the shady requirements of the sensational photoplay author. Why not select some other types of bad men than the broker, the gambler, the society Rattles, and the political boss? They have all served their purposes. Why not take every-day sort of people and if a villain is needed, make their bad points predominate over the good. Then we will have the true type of villain. We surely need something different in the villainous type, for the good old standbys have been worked threadbare. Give us, O, give us, something new in the villainous line!

LOUISE LESTER, VIVIAN RICH, AND HARRY VON METER,
In the American Company Production, "Competition," Released March 17.

REVIEWS OF FEATURE FILMS

"THE SPANISH JADE"

Six Reel Adaptation of Maurice Hewlett's Novel by the Fiction Pictures, Inc. Released through Paramount.

Manuela ..... Betty Balsire
Manvers, the wayward son ..... Wilfred Lucas
Don Luis ..... Miguel De Bruillet
Bartolomeo ..... Arthur Tavares
Tornillo ..... Frank Lanning
Gil Perez ..... Howard Davies
Sebastian ..... Lloyd Ingraham

Having dipped his pen hand in the swiftly moving waters of the film industry as it flows by Universal City—we refer to the "Trey o' Hearts" and assume that he liked the sensation—Mr. Louis Joseph Vance has now boldly crossed the Rubicon and established his own camp by the placid spring at the very source of the main stream, proclaiming himself therewith President, General Manager, and what not of his own undertaking. In the irresistible rush he has also dragged Wilfred Lucas, ex-successful director, with him, who, due to the retrenchment policy of such a new concern, has resigned himself to take the leading role.

What better subject for this young company that the novel, written by Maurice Hewlett, which Mr. Vance adapted for the stage and now drags, blushingly, across the screen. It is almost impossible not to recognize the influence of Cervantes' adventures of fact and fancy in this translation. And it is still more impossible not to recognize the influence that a rather uninteresting tragic Spanish drama (Mr. Vance's own) has had on the film version. That "The Spanish Jade" has atmosphere is true, but this is probably accounted for by the length—six reels, mind you—in which stretch of celluloid it is almost impossible not to depict something of the object which the producers have had in mind. Otherwise its length is inexcusable. Four reels as well as six should suffice for putting the average audience at loggerheads with the judgment of their exhibitor-traducer.

The acting is poor; the cast selection not altogether wise. The makeups, the costumes and much of the work of a limited company of extras, left a good deal to be desired. The scenery was worse still. Several built-up studio streets that shook when a particularly miserable stage coach went by, did for habitations in the Land of the Olive. The interior would have taxed a Spanish diplomat's good manners, and among other things exteriors and interiors did not conform. Unlike his predecessor Mr. Vance has come, seen and succumbed.

The plot relates the street-dancing adventures of a good looking girl who meets the wayward son who would not study for the ministry. After a year of wandering about together, the girl meets an Englishman who treats her kindly. Fearing the vengeance of the other man, she kills him. The old father of his dead son vows vengeance against the Englishman thinking him responsible for the death. As Paris with French characters, so our Spanish participants meet in Madrid (the city is represented by one very futile thoroughfare). The girl offers herself as a sacrifice in place of the Englishman and the old man changes to tenderness, moved by her good intent. There is more of it than that, of course, for six reels require more than the essence of a simple plot, such as this, but at no time does any part of it command the interest that a story occupying so much space should command. F.

"THE TRUTH OF FICTION"

Two-Part Flying A Feature, Released March 6.

Margaret Terry, novelist .. Winifred Greenwood
Pete, cowboy ..... Pete Morrison
Jack, cowboy ..... George Field
Burton, ranch owner ..... John Steppling
May, his daughter ..... Anna Kronsana

Outside the action itself, which is rather interesting and slightly new, the sets are the most remarkable feature of this play. California has yielded for directors who have known where to look, scenery that is grand and awe-inspiring in many ways, but seldom have sets as pretty—on a small scale—as these been encountered in pictures. Romance would be rather difficult to picture on a drab-colored marsh; these settings will if anything vie with that softer emotion itself in presenting the stronger appeal to the senses. The location is a ranch, the sets are those taken supposedly about its cattled hills, its pampas grasses and its orchards. It is remarkable what a good picture eye will do, in this respect, in transferring nature in her brightest aspect to the celluloid.

An authoress comes to a ranch in search of material for her next novel. In her honor a holiday is declared, and this gives the cowboys—Flying A's adroit riders—an opportunity to exhibit their prowess at close and occasionally distinct purpose where usually they rush past in a cloud of dust. And it must be acknowledged that some of them behaved very much like lifesavers before this intimate scrutiny. The attempts of the novelist to draw out the various men leads to a little sadness on the part of the rancher's daughter, who imagines that her sweetheart is being taken away from her. Then the great authoress leaves.

Some time later her book arrives. From then on the edges of the picture are framed, so as to make the action of the principals appear as though numbered by pages and according to chapter. The ranch people themselves are the heroes and otherwise, and thus the mistake of the girl is explained away. Having their love story written out for them, naturally there is little left but to embrace as the book said they did. Finally the G. A. receives word from her publishers that the novel will be one of the "best sellers." F.

"SNATCHED FROM A BURNING DEATH"

A Two-Reel Burlesque of the Modern "Dime Novel." Written and Staged by Charles L. Gaskill. Released March 9.

La Grande, trapper ..... James Lewis
Joan, his daughter ..... Helen Gardner
Chandler, her lover ..... Ben Hitchcock
Sampson, local preper ..... Nicholas Dunaew
Sanchema, Mexican love of Sampson ..... Enid Hunt
Luisi, Mexican ..... John Costello

Mr. Gaskill, who wrote it, proclaims it a travesty on the dime novel; we are inclined to think it a travesty on the dime film. It is indeed entirely different from what has ever been done before, but not, we believe, in the spirit that its author intended. He conceived his idea and his characters well enough—in fact, the characterisation is one of its best features, but the carrying out was not successful. It is an unsuccessful mixture of burlesque and drama. The characters do exactly the reverse of what they would probably do under similar circumstances, and what fun there should be is in this fact rather than in the way they do it.

Accustomed as one is to the sinuous graces and parts of Helen Gardner, the surprise of seeing her as a settler's daughter is immediate. She and her father arrive in a Western town which does not want new inhabitants (and other "business" is in the reverse order as well). The young man who owns the ground on which they have settled arrives on the premises. There is a hermit lady whose vagrant husband also appears. There is a Mexican and his jealous bride. There are others as well, and one and all they do things in an inverse order which, while it may or may not be clever, depending on the individual judgment on that point, certainly is not funny. The end comes when the cabin is set afire and burned, allowing of several rescues. Much good photography and a few striking settings are wasted on this hodge-podge of action. F.

"COLOMBA,"

Two-Part Biograph Feature Adapted From Prosper Merimee's Novel. Released March 2.

Colomba ..... Gretchen Hartman

Deserting the classic French authors this week's Biograph feature finds us in the toe of Italy with its Corsican atmosphere of intense love and the vindicative glint of steel. Prosper Merimee's novel showed this country of natural bandits, word by word and scene by scene, in a somewhat complicated set of characters and actions. In the film one can only guess what transpires between some of the action-budding romance, conspiracy, counter-plot, starvation and deprivation, and what not. These scenes are but the vital issue of the details of plot which a little attention and penetration will suggest and also help to establish after a rather rapid introduction of all its principals. One gets the Corsican atmosphere, but the main plot, if there is one, is not given an opportunity to hold our attention. One catches vaguely the unsettled condition that exists in what might be a counterpart of one of our Kentucky feuds.

Luckily for the girl of the murdered father her lover is a bandit, so that when her brother, summoned home from military school, refuses to execute vengeance on the man she is certain have committed the crime, her fearless lover obliges. To warn the bandit chief of his danger the brother, his sister, and several of the minor characters transfer themselves to mountain scenes where the camp of the bandits, somewhat on the order of the "Carmen" outlaws, is situated. The law, as represented by some stiff extras, battles with these forces in the mountains. The brother and bandit chief return home to surrender, but now the father of the two sons who committed the crime and whom the bandit summarily slew, confesses and (presuming once more) three romances end as they should. The reviewer, however, does not claim this synopsis accurate, as between the film itself and the literature that a thoughtful publicity man had disseminated this is thought to be about what happened. Individual spectators are free to form their own hypotheses. F.

A Day That is Gone (Majestic).—Adapted from the poem of Tennyson, "Break, Break, Break." The locale of this poem, among the fisherfolk on the coast of England, furnishes some very good opportunities for excellent photography, of which the director has taken advantage. A fishermaiden throws over the lover of her childhood when she meets and becomes infatuated with a stranger from the outer world. They are married, and for a while very happy, until he meets a woman in his own walk of life when he becomes disgusted with the crudity of his present existence. He goes away with the other woman, and in despair his young wife jumps from the cliff and is killed. He spends an entire day with the other woman, only to find her frivolous and unfaithful, and dreaming of the naturalness and purity of his young wife returns to the fishing village, only to find her grave. The two-part story is well staged throughout, and the acting was capable, the jump of the young girl from the cliff being particularly realistic. E.

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FEATURE FILMS

"THE FIRST COMMANDMENT"

The First of a Series of Three-Act Stories Based on the Ten Commandments. Produced by the Kalem Company and Released March 10.

John Marshall ..... Austin Webb
Walter Marshall ..... Tom Moore
Marguerite Marshall ..... Marguerite Courtot
Maxie ..... Marie Walls
Tom Pierson ..... Robert Ellis

There is little doubt but what this picture is a true portrayal of actual life, but the story has appeared so often in the news columns of the daily papers and the theme has been used by so many thousands of fiction writers down through the countless ages since early man first recorded his thoughts on stone walls and tablets of baked clay that it has become somewhat too familiar to be absorbingly interesting. And furthermore, it is not the best illustration that could have been found of the First Commandment, "Thou shalt have no other gods before me," for although the millionaire in the picture is absorbed in the acquisition and accumulation of money, still the picture fails to show that he made Mammon his God and worshiped it.

The story, such as it is, is well told, and while no individual member of the cast was conspicuous by his or her ability, or the lack of it, still the acting was consistently capable. It may be said in justification that there was little or no opportunity for anyone to display acting ability of a marked nature, for the story is so simple, so lacking in dramatic situations, that it is impossible to act it in anything but a more or less mediocre manner.

John Marshall, a Wall Street millionaire, is so immersed in business that he has no time to devote to his children. His son marries a show girl in order to obtain possession of the small legacy left him by his mother. His daughter, when he tries to marry her off to the son of a business rival as a necessary item to the completion of a certain deal, elopes with the man she loves. The father drives them both from home and steels his heart against them, even the birth of a grandson failing to melt his iron determination. It is not until a panic in the Street wipes away his fortune that he realizes that the love of his children is worth more than all the money in the world. E.

"THE GIRL OF THE MUSIC HALL"

A Three-Part Modern Drama Featuring Alice Joyce. Produced by the Kalem Company and Released March 22.

Ida ..... Alice Joyce
Alan Glynn ..... Guy Coombs
Hagan ..... John E. Mackin
Richard Fane ..... Robert Walker

There is something about the productions of Kenean Buel that is intensely pleasing, and although it frequently happens, as in the present case, that the scenario, the foundation on which he builds his structure, is simple and lacking in dramatic intensity, still he builds an edifice so complete in the attention devoted to detail that the whole is pleasing and interesting. And furthermore, he seems to have that rare power of making the members of his cast really act and not simply go through a routine of stereotyped gestures and expressions. One gathers from looking at his finished pictures that Mr. Buel is a director who knows his business and knows how to make that knowledge appear on the screen.

There is one thing that may be said in favor of the scenario, and that is that it is based not only on human nature but on actual human experience. The stellar ranks of the stage are constantly being recruited in the manner shown in this picture, dealing with the rise to fame of an unknown singer on the East Side of New York. The story could have been well told, however, in two reels.

Fane, a musician, has composed an opera which fails to win public approval. Disconsolate and discouraged, two of his friends take him out in an endeavor to raise his depressed spirits. They wander into an East Side music hall and are impressed with the wonderful quality in the voice of a girl singer. She is uncouth and uncultured and does not appeal to the delicate taste of the sensitive musician. But the girl, Alice Joyce, obtains his address and persuades him to cultivate her voice.

Her improvement is rapid, and she soon obtains a position in a musical comedy company, where she meets a successful artist. They fall in love, and all is going smoothly until Hagan, the bouncer in the music hall where Ida formerly sang, discloses to Glynn, the artist, her past history. Glynn decides that on account of her past he cannot marry her, and Ida, disgusted, returns to the music hall. There Fane discovers her again, pleads his own great love, which he had heretofore concealed, and the usual happy ending follows.

Alice Joyce was likable as the music hall singer, inspiring the sympathy that the part demanded and acting throughout in a winsome, attractive manner. Guy Coombs as Glynn, John E. Mackin as Hagan, and Robert Walker as Fane played simple parts in a pleasing and enjoyable manner. E.

"THE SHADOW OF DOUBT"

Three-Part Pathé Feature Made in France, Featuring Stars of the Comédie Française.

A French production in which the marital difficulties of a physician and his wife are dragged through three unexciting and uninteresting reels. As an example of technical ability it cannot be surpassed for the staging, settings, lighting, photography, acting and dramatic construction are excellent, but the story itself is banal and uninteresting. Technical perfection especially as applied to dramatic construction is something to be thankful for, however, and though the story may cause a feeling of ennui and be noticeable for its lack of thrills, still that can be somewhat forgotten in the enjoyment of the remarkable histrionic ability of such well-known artistes of the French stage as Signoret, Gabriel Robine, and Berné Alexandre, all of the Comédie Française of Paris. Without exception their performance is finished and well rounded and in the emotional parts Mlle. Robine rises to her opportunities in a manner that is pleasing and convincing.

A celebrated French physician is so busy with his patients that he has no time to devote to his young and beautiful wife. She seeks her diversion in a continuous round of society functions and is made love to by a man much younger than her husband. At a garden party her lover seizes and kisses her. She resents it and dismisses him, but the kiss has been seen by a bystander, who hurries to the husband with the story. He accuses his wife, and refusing to believe her explanation, orders her from the house. She takes up quarters nearby in order that she may occasionally see her child, a little girl, even though it be only from a distance. Suddenly the child is taken dangerously ill, and the physician cannot determine the malady. The mother hears of it, and thinking her child is dying persuades the Sister of Charity who has been engaged as a nurse to allow her to take her place, masquerading in the Sister's distinctive habit. The child as soon as it gets the mother care immediately shows signs of improvement, and through their mutual love for the child a reconciliation between the husband and wife is brought about.

"THE RAILROAD RAIDERS OF '62"

An Episode in the "Hazards of Helen" Series Based Upon a True Incident of the Civil War. Produced by the Kalem Company and Released March 20.

Helen ..... Helen Holmes
Lieutenant Harcourt ..... Lee D. Haleur
Lockwood ..... J. P. McGowan

This episode falls below the standard set by the previous ones in this interesting series of railroad life. When one has become accustomed to looking forward to the thrilling stunts of Miss Holmes it is a disappointment to look at a story told by a veteran of the Civil War irrespective of the merits of that story from a moving picture standpoint. Possibly Miss Holmes gets tired of doing stunts, but unless she continues to satisfy the craving for thrills which she has inspired there will be much weeping and wailing and gnashing of teeth.

Helen, with a companion, a lieutenant in the regular army, pass the shanty of a flagman and the sight of the uniform recalls to the old man the manner in which he lost his arm in a Federal railroad raid during the Civil War. He then tells the story which is shown on the screen, but the wartime adventure is not nearly so exciting as some of the young girl's own experiences. As an independent picture this film would have been pleasing. As an episode in the "Hazards of Helen" it is not quite equal to the pace set by its predecessors. E.

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REVIEWS OF FEATURE FILMS

"A GENTLEMAN OF LEISURE"

An Adaptation of the Comedy of the Same Name by John Stapleton and P. G. Woodehouse, Featuring Wallace Eddinger. Produced by the Jesse L. Lasky Feature Play Company.

Robert Edgar Willoughby Pitt.....Wallace Eddinger
Sir Thomas Blunt.....Sydney Deane
Lady Julia Blunt.....Gertrude Kellar
Sir Spencer Drever.....Tom Forman
Molly Creedon.....Carol Holloway
Big Phil Creedon.....Frederick Montague
Spike Mullins.....Billy Elmer

Whimsical humor is undoubtedly one of the highest forms of wit so subtle and so delicate that it requires a high order of intelligence to fully appreciate it. One can readily realize that when a play has delicate whimsy as its foundation its artistic success must necessarily depend on the witty qualities of the spoken lines and not on the action or the situations to any great extent. Imagine then the futility of adapting a whimsical comedy for the screen and expecting it to be successful from a moving picture standpoint.

To one who has a wonderful imagination and a brilliant, scintillant mind the screen version of "A Gentleman of Leisure" will be pleasing, providing that mind is brilliant enough to spontaneously evolve the delicate witty lines that the action and situations demand. When this picture was shown to a crowded house in the Strand the appreciation of the humor was conspicuous by its absence and this lack of appreciation was not the fault of the audience, for it was of average intelligence, but the sheer inability of the silent drama to convey the very high form of wit demanded by the whimsy. To adapt a comedy of this nature for the screen is as futile as endeavoring to paint the lily. The result in either case is bound to be disastrous.

And yet the impression should not be gathered that the screen version of "A Gentleman of Leisure" is not pleasing, for just the opposite is true, but the pleasing qualities are due almost entirely to the delightful personality and magnetism of Wallace Eddinger. He has a delicacy of expression that is charming to witness and a smile that meets with instant approval. To descend to the vernacular of the day, "he is the whole show in himself." Another member of the cast deserving especial mention was Billy Elmer, as Spike Mullins, the burglar, who handled a difficult part in an exceedingly able and pleasing manner.

A brief synopsis of the play will fail to convey a very comprehensive idea of its delight. A wealthy young man owing to the crowded condition of the steamships is forced to come from England to this country second class. He sees a girl on the first class deck with whom he becomes infatuated, but owing to the regulations in force on board the ship cannot meet her. Arriving in New York he makes a wager at the club that he can successfully burgle a house. While sleeping in front of the fire in his own apartments he is awakened by a real burglar. He gives the impression that he is an expert crook and the two combine forces and go out to do a "job" together. They pick out a house on Riverside Drive and make an entrance, only to discover two very important things, one that it is the residence of the girl of the ship, and the other that she is the daughter of the police commissioner. The police official, who is a grafter, by the way, appears, and believing them both to be regular "crooks," tells Eddinger to appear at his office and further tells him to have nothing more to do with his daughter. The next day he appears at headquarters and with a concealed camera obtains a picture of the commissioner accepting the graft. Later, at a house party, Spike Mullins, the burglar, who has become Eddinger's valet, steals a valuable string of pearls and Eddinger is arrested by the commissioner, who is also a guest. The photograph keeps him from being discovered, he forces the girl to believe in his innocence, the pearls are secretly returned, and the series of complications effectually cleared away. E.

"M'LISS"

A Five-Part Adaptation of Bret Harte's Story of the Same Name. Produced and Released by World Film Corporation.

M'liss.....Barbara Tennant
John Gray.....Howard Estabrook
Don Jose.....O. A. C. Lund

Without doubt Bret Harte was one of the few masters of the short story that this country has ever produced, and like O. Henry and Guy De Maupassant, he succeeded in writing about human people in a human manner. The fact that most of his characters were taken from one especial class does not mitigate against the power and force of his writing or the primitive elemental people of whom he wrote. And he has this further distinction that he was one of the first specialists in what has since become an age of specialisation.

And though the director of this picturization of this famous story has striven with mighty effort to transfer the natural human nature of Harte's characters to the screen, he has just failed of success. And in justice the director should not be blamed for this, for the fault lies with the two leading characters of the screen adaptation. In the early scenes Barbara Tennant is altogether too tragic in her portrayal of the delightful, crude, elemental girl of the Western mining camp. If any one was ever a child of nature with all the freedom from restraint that such a classification implies it was M'liss, a character that from the opening paragraphs in the original story won immediate sympathy. This Miss Tennant failed to accomplish.

Howard Estabrook as the school master also left much to be desired. His mannerisms were such that it does not seem that the carefree, elementally emotional M'liss, with her acutely developed woman's intuition, could ever have fallen in love with a man of this type.

O. A. C. Lund, besides doing a wonderful piece of work from the director's viewpoint, also deserves credit for his able characterization of the crafty Mexican, Don Jose. His work was finished and admirable throughout. And furthermore, he has proven conclusively that he is a master of photoplay direction. His settings were well chosen, his lighting good, and his ensemble scenes exceedingly well staged. His execution of the burning oil well was a mighty clever bit of illusion. It is surprising what an effect he obtained with the burning of a few barrels of oil, the destruction of a shack or two, and the demolition of the derricks.

For those who have been so unfortunate as not to have read this story, a brief synopsis is necessary. M'liss is an orphan child in a Western mining camp who has reached the age of adolescence absolutely uncultured and untutored. The schoolmaster, an Eastern college man, persuades her to attend the little school, and M'liss soon falls in love with him. The schoolmaster looks upon her as a child, and M'liss in jealousy and in rage tries several times to run away. Her father, a drunkard, known as Bummer Smith, commits suicide, and it develops that he was a wealthy man with vast estates in southern California. He leaves his wealth to the schoolmaster to administer for M'liss, but his dead body is first found by Don Jose, who, taking the letter, journeys to California and impersonating the schoolmaster acquires the property. Later M'liss is sent for, and amid the beautiful settings in this palatial home is exceedingly unhappy. After her departure from the camp the schoolmaster soon leaves and strikes oil in the neighborhood of her property. They meet accidentally, the Mexican out of jealousy fires the oil wells, and later in a fight with Gray wounds him and escapes. He is chased and driven through the fire, and with clothes flaming is forced to jump into the river and drowns. Gray realizes his love for his former pupil, and M'liss at last achieves happiness.

A mighty good picture, barring the points mentioned, and exceedingly well done from a technical standpoint. E.

"THE RADIUM THIEVES"

A Three-Part Melodrama Written by John Loughran and Produced by William Humphrey.

Dr. Samuel Rayner.....Charles Kent
Betty Weston.....Leah Baird
Dr. Robert Rayner.....Lee Delaney
Walter Mallet.....Gladden James
"Gentleman Dick" Turner.....L. Rogers Lytton
Tom Creeson.....Denton Vane
Jim Warring.....Garry McGarry

"The Radium Thieves" are a set of men who determine to steal a tube of radium, a one hundred thousand dollar purchase of this mysterious element to be used in connection with the opening of a new department in the American hospital. This aligns the opposing forces with strict enmity. Firstly there is the girl, a nurse in love with the head doctor's son and assistant. Scenting the romance, the father takes the girl along with him to Paris where the metal is to be purchased. Opposed there is the jealous second assistant to the doctor, and the gang of thieves with whom he is associated.

It is difficult to see anything but melodrama in a play which premises an important theft and then follows up the vicissitudes of the stolen property through highly exacting and fatal adventures. Well-done melodrama is most welcome in this silent art, and were it not that some of the blunders of picturing cause this picture to speak where none can help but hear, it might be judged acceptable.

When the doctor lands at "Havre," American taxicabs, chauffeurs, and populace greet him, with New York State auto licenses. He is escorted to an American hotel and purchases his radium in a small tube, and after the first attempt at robbery, leaves with it on a ship for America. In the only deck scene shown, after some days at sea, the vessel is seen to be standing still. The property changes hands twice on the voyage ending with possession for the owners.

Now on the vessel, as afterwards, the thieves, who apparently know the value of the pitchblende mineral, expose themselves recklessly to the effects of its radiation and the author has us know that a few hours are sufficient to cause hopeless burns on the hands and to dim the eyesight for these incautious criminals.

On land both the doctor and his daughter are captured by the band, and after adventures in being locked up in an empty house and guarded, the girl is the means of bringing her doctor friend and the latter outwits the band easily. More burns, an ammonia pistol used by the girl, and an embrace at the end that is no more premeditated than the most sudden of one-reel infatuation.

The work of the cast was excellent, and contributed a selection of characters which, quite apart from their actions, seemed most real. F.

The Man with a Record (Reliance, Feb. 27).—This story, one of the variation of the "released convict" order, runs along in thoroughly interesting vein. It is clear, for the most part, although it requires careful watching. It depicts the case of the convict who did only enough here back into his former crooked life. The man steals a watch, and pawns it, while the man is enticed to sell his brother's watch, because a persistent detective will not allow him to obtain honest employment. The pawnbroker raises the watch, so that the same detective, assigned to the case, is naturally led to suspect that the pawnbroker stole the timepiece, which he finds at the pawnbroker's. Just then, he escapes from the penitentiary, arrives in the city, and is arrested by the machine in which the pawnbroker's daughter is riding. The girl interests herself in him, so that he asks her to carry a letter sent to visit his sick mother. The doctor who arrives happens to be the same who treated her (the mother's) watch from the pawnbroker, and finds the man in equality friend of the false charges against him. Thereon Detective Division West, William Humphrey Corwin knew, and Walter Long did the majority of the work. The merit of the story was borne out by the way it was produced.

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VITAGRAPH

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They give a housewarming. It's the funniest thing ever happened and breaks up too soon. HARRY DAVENPORT, ROSE TAPLEY and other Vitagraph favorites.
"SNATCHED FROM A BURNING DEATH"—
3 Part Melodrama Extravaganza Tuesday, Mar. 9
Vengeance and jealousy wreak havoc with fire and terrible hatred. The objects of this malignity are saved to enjoy the love that endures. HELEN GARDNER as the heroine.
"A STUDY IN TRAMPS"—Comedy Wednesday, Mar. 10
Two rascal lovers serve a great social purpose. They furnish a big surprise and an explosion of laughter. BILLY QUIRK, CONSTANCE TALMADGE and others.
"THE BLACK WALLET"—Drama Thursday, Mar. 11
The dead it contains brings death and fatal accusation. It leads, finally, to joy and happiness. ESTELLE ALLEN, ALFRED VOSBURGH, GEORGE STANLEY and star cast.
"CUPID'S COLUMN"—Comedy Friday, Mar. 12
Through it he greatly deceives his wife. She discovers his hypocrisy and teaches him a lesson. SIDNEY DREW as the guy deceiver.
"THE RADIUM THIEVES"—Drama. 3 Part B'way Star Feature. Sat., Mar. 13
To possess the precious mineral, robbery, abduction and murder are attempted. The woman who recovers it marries one of the men she saved. An all star cast of Vitagraph favorites. LEAH BAIRD, CHARLES KENT, LEO DELANEY and many others.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"MR. JARR BRINGS HOME A TURKEY"—Comedy MONDAY, MARCH 15
"FROM HEADQUARTERS"—Drama. 3-Part B'way Star Feature TUESDAY, MARCH 16
"POSTPONED"—Comedy WEDNESDAY, MARCH 17
"THE BATTLE OF FRENCHMAN'S RUN"—Comedy THURSDAY, MARCH 18
"THE CAPITULATION OF THE MAJOR"—Comedy FRIDAY, MARCH 19
"THE MILLIONAIRE'S HUNDRED DOLLAR BILL"— SATURDAY, MARCH 20
Two-Part Drama
VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

A MILLION BID	5 Parts	413	5 Parts
GOODNESS GRACIOUS	5 Parts	THE WIN(E)SOME WIDOW	4 Parts
MR. BARNES OF N. Y.	4 Parts	THE TANGLE	4 Parts
LOVE, LUCK AND GASOLENE	5 Parts	THE LOCKED DOOR	5 Parts
CAPTAIN ALVAREZ	4 Parts	SYLVIA GRAY	4 Parts
SHADOWS OF THE PAST	5 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
MR. BINGLE'S MELODRAMA	5 Parts	THE MAN BEHIND THE DOOR	4 Parts
MY OFFICIAL WIFE	5 Parts	C. O. D. From the Play	4 Parts
UNCLE BILL	5 Parts		
THE PAINTED WORLD	5 Parts		
A FLORIDA ENCHANTMENT	5 Parts		

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

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Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases by
Vitagraph, Edison, American, Kalem, Etc.

REVIEWS OF FEATURE FILMS

"THE LIFE CURRENT"

The tenth episode in "The Exploits of Elaine" featuring Pearl White and Arnold Daly.

Elaine Dodge ..... Pearl White
Craig Kennedy ..... Arnold Daly

The tenth episode of this popular detective series has two distinctive features. One the scene in the newspaper office in which Jamieson, Kennedy's assistant, is employed in which the whole staff of the New York American was taken to the Pathé studios and in an exact replica of that newspaper's local room went through their usual daily routine. It is without doubt the best scene of a newspaper office ever thrown upon the screen. The other distinctive feature was the introduction of a new method of life saving invented by Dr. Leduc of France known as the Leduc method of electrical resuscitation. There are only three of these instruments in the world and the only one in this country is the one shown in this episode. At a recent trial in San Francisco, this wonderful instrument brought back to life a girl who had been pronounced as being dead for over half an hour.

The Clutching Hand has evidently become disgusted with science as an aid to his evil machinations, for in this episode he gets back to the old tried and true melodramatic methods of subtle slanderous insinuations and brute force. He plans to manufacture some scandal which will alienate the affection of Elaine for Kennedy, and with this end in view Jamieson and Kennedy are called upon to investigate a new kind of crime called "The Poison Kiss." The girl who alleges that she has been a victim of this kiss gives Kennedy an actual demonstration of how it was delivered while a camera concealed in the stuffed head of a deer with the lens placed in the animal's eye snaps photographs of the scene. The result is some exceedingly compromising pictures.

These are shown to Elaine and an estrangement occurs. Later Elaine is inveigled to the house of an accomplice of the master criminal, and Kennedy becoming alarmed at her continued absence traces her there. He is in time to intercept the accomplice as he emerges from a foul and filthy sewer in which the gas is so foul that it is necessary to wear an oxygen helmet in order to breathe. Donning the helmet Kennedy investigates and finds the dead body of Elaine. He carries her to the surface and the pulmotor is used without avail. He then has her rushed to his laboratory where she is given the Leduc treatment and a spark of life is generated and fanned into flame. Pearl White as she lay on the couch in Kennedy's laboratory simulating death and then gradually returning to life made one of the prettiest pictures it is possible to imagine. Arnold Daly again pleased with his usual well rounded and finished performance and the other members of the cast were capable. It is a thoroughly interesting picture. E.

"THE DIAMOND BROKER"

A Two-Part Episode in the Girl Detective Series Featuring Cleo Ridgeley. Produced by the Kalem Company under the Direction of James W. Horne, and Released March 24.

Jean ..... Cleo Ridgeley
Harry Warrington ..... Robert Gray
Ripert Bladeau ..... Thomas Lingham
Henri Bladeau ..... Frank Jonasson
Rankin ..... William H. West
Chief of Police Harding ..... Edward Clisbee

This episode contains a clever bit of deduction although the author of the scenario cannot be given credit for the originality of the situation, for a smuggling plot of a like nature was exposed in the newspapers sometime ago.

The head of the Jewelers' Association enlists the aid of the police in discovering the source of supply of a diamond merchant selling stones much below the market price. The girl detective investigates and discovers that the brother of the diamond merchants is continually traveling between this country and Europe. He is closely watched on his arrival, but the most careful search fails to disclose any stones.

Investigation shows that he always has the same stateroom on the steamship, and on his next voyage the girl detective engages this stateroom. The two brothers are exceedingly affectionate, the merchant always accompanying his brother to the ship to wish him "Bon Voyage." The two brothers come to the stateroom and finding the girl detective in possession Henri leaves to have the complication straightened out by the purser. Ripert enters the stateroom and while Warrington, the assistant, is watching him from concealment, removes a loose board in the deck under the berth and takes out a bag of diamonds. The two smugglers are arrested and delivered to justice. The picture is up to the usual standard in every way of this series. E.

"A CHILD OF THE PRAIRIE"

Two-Part Selig Western Drama Released March 1. Produced by Tom Mix.

Tom Martin ..... Tom Mix
Her Daughter ..... } Lovella Mazam
His Wife ..... }
The Gambler ..... E. J. Brady

Of all the Western films that we have seen and the reader will know how many that may be—we like the present as well as any. It would be unfair, as is the custom, to call it a *Bret Harte*, or any other kind of a film. Instead one may rejoice in the term Selig Western. Without a doubt this company has released pictures, as this, which have filmed that extinct period of frontier civilization as indelibly as ink has impressed it on a printed page. To our way of thinking this is a Prairie Epic.

It's subject concerns the seventh commandment, quite a favorite picture topic. The gambler arranges to go away with the rancher's daughter, and takes along the little girl. A posse follows, and he forces the mother to flee, abandoning the child who has strayed. Vagrant cowboys find the lost girl and adopt her. Among the incidents used in this reel must be chronicled a trap, by which the rancher was shot, and a wolf dropped in his tracks. Also the hand of photography, the half hilly settings and the genuine Western atmosphere that will help to establish the claim of preeminence which is made for it.

Fifteen years finds the girl grown up. It also discovers her father, now sheriff, on the trail of the gambler who is wanted for some recent crime. They meet in dramatic fashion, and the sheriff's gun speaks the truest. Between the dying man's confession and the testimony of the cowboy's who found her, the father is able to assure himself of his claim to the girl. Among the exceptional events in this reel is a runaway scene and rescue, and a continuation of all the sterling qualities of presentation beheld in the first reel.

The work of the cast was of the kind that brings forth the wish that Europeans could see this film. The characters are those fearless men that did exist; they are real Americans; and they act in that quiet and open way that makes us proud of them and to wish to send them forth with the stamp of hearty approval. Even the villain is clean-cut and without fear. F.

"THE LOST HOUSE"

Four-Reel Majestic-Mutual Melodrama Produced by W. Christy Cabanna from the novel by Richard Harding Davis. Released March 25.

Dosia Dale ..... Lillian Gish
Dr. Prothero ..... H. D. Sears
Dosia's Uncle ..... F. A. Turner
Ford, the reporter ..... Wallace Reid
Cuthbert, his friend ..... Elmer Clifton

The essence of the R. H. Davis story is melodrama. Having shown this Mr. Cabanne then proceeds to justify his selection by clever work on the part of his actors, and leads finally to the great fourth reel in which the police, the militia, and lastly the fire department are called in, overcoming the murderous gun fire maintained by the three kidnappers cornered in a house in the heart of the city. Here is the crux of the offering. Crowds must be held back; the different branches of the services must respond; ambulances must be called, and so on. Not since the Coney Island spectacle of a decade ago, has so thrilling, realistic, and satisfying a city conflagration been staged. It is not one of those numerous "fires" in which a shutter burns, smoke pours, and the remainder is left to a calloused imagination. Here is the real thing.

Prior to that a girl was kidnapped for her money and placed in a barred room in a strange city. Her abductors pose as mental diagnosticians. By dropping a note from the window a clubman and his friend are notified. The former gains admittance feigning mental weakness. Then begins the period in which the conspirators half suspect that he is feigning and during which he manages to gain the barred room in which the girl is confined. His friend summons the police, and the battle in the city begins. The defenders have the best of it, but when two of the three are shot the last sets fire to the house.

Lillian Gish is the girl. The others in the cast are as specified. Needless to say they interpret meaning and maintain interest in their work. Also they include, at odd moments, little comedy bits, that, like the jests in a spoken drama enliven the action where it threatens to become too serious or even possibly, to drag. However, folks in search of some pulsating moments will do well to pass judgment thereon for themselves. F.

The Duchess (Gold Seal-Universal, March 30).—A three-part adaptation of the book of the same name by "The Duchess." Adapted for the screen by Helen Baily and produced under the direction of W. T. McCulley. Mediocrity irrespective of whether it be applied to art, letters or moving pictures will always be mediocre and though the standards of judgment in the different creative professions may vary, still the mediocre production proclaims itself for what it is. This is especially true when a mediocre story is transmogrified into a moving picture. That which is bad may be improved but that which is neither bad nor good cannot be changed without making such a complete transformation that there is little or nothing of the original left. Such a story is "The Duchess." There is not enough merit in the novel to make it worth while changing and the picture adapted from the story is worse, if that be possible, than the book. E.

That Springtime Feeling (Keystone, Feb. 20).—According to the poet it is "in the spring a young man's fancies lightly turn toward thoughts of love," but that is not the springtime feeling generated in this comedy but rather the sportive amusement of our neolithic ancestors. A trio of men successfully and consistently beat each other up with a policeman's club and after each has been reduced to a spineless pulp recover sufficiently to continue their mild form of divertisement with the limb of a tree. And all for no perceptible reason except that it is supposed to tickle the risibles when one is hit forcibly over the head with anything from a bean bag to a small sized mountain. If this be humor make the most of it. E.

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
Mar. 1	Lasky-Belasco	A Gentleman of Leisure	Wallace Edinger	5
Mar. 4	Blaney Co.	Rule G	Kathleen Emerson	5
Mar. 8	Bosworth	Caprices of Kitty	Elsie Janis	
Mar. 11	Famous Players	The Commanding Officer	"	4
Mar. 15	Lasky-Belasco	Governor's Lady	Edith Wynne Matthison	
Mar. 18	Bosworth	Sunshine Molly	Lois Weber	
Mar. 22	Famous Players	Are You a Mason	John Barrymore	4
Mar. 25	Famous Players	My Lady Peggy	"	4
Mar. 29	Morosco	Pretty Mrs. Smith	Fritzi Scheff	
Apr. 1	Lasky	The Unafraid	Rita Jolivet	
Apr. 5	Famous Players.	Pretty Sister of Jose	Marguerite Clark	5
Apr. 8	Open			
Apr. 12	Lasky	The Captive	Blanche Sweet	
Apr. 15	Famous Players	The Tides of Barnegat	Charles Cherry	4
Apr. 19	Bosworth	Captain Courtesy	Dustin Farnum	
Apr. 22	Lasky	Snobs	Victor Moore	
Apr. 26	Famous Players	Jim the Penman	John Mason	5
Apr. 29	Morosco	Help Wanted	"	
May 1	Lasky-Belasco	The Woman	Rita Jolivet	
May 6	Bosworth	Little Sunset	"	
May 10	Famous Players	When We Were 21	William Elliott	5
May 13	Famous Players	Gambler's Advocate	Hazel Dawn	4
May 17	Bosworth	Betty in Search of Thrill	Elsie Janis	
May 20	Open			
May 24	Lasky	The Imposter	Valeska Suratt	
May 27	Open			
May 31	Famous Players	Seven Sisters	Marguerite Clark	4

WORLD FILM CORPORATION

Feb. 22	Liebler	Alias Jimmy Valentine	Robert Warwick	
Mar. 1	Frohman Corp.	The Fairy and the Waif	Mary Miles Minter	
Mar. 8	Shubert	M'liss	Howard Hatsbrook	5
Mar. 15	Shubert	The Arrival of Perpetua	Vivian Martin	
Mar. 22	Brady	The Man Who Found Himself	Robert Warwick	
Mar. 29	Shubert	Hearts In Exile	Clara Kimball Young	5
Apr. 5	Shubert	The Butterfly	Howard Hatsbrook	
Apr. 12	Calif. M. P.	Lily of Poverty Flat	Beatris Michelena	
Apr. 19	Brady	Shirley's Success	William Elliott	

WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Curtis.) Six parts.
Mar. 8. Salambo, a Spectacle. Six parts.

PATHE EXCHANGES, INC.

Feb. 22. The Exploits of Elaine. (No. 9.) The Death Ray. Two parts.
Feb. The Rods of Wrath. Three parts.
Mar. 1. The Exploits of Elaine. (No. 10.) Two parts. The Life Current.
Mar. The Hound of the Baskervilles. Four parts.
Mar. The Pardon. (With Thais Lawton.) Three parts.

GEORGE KLEINE ATTRACTIONS

Feb. Officer 666. (With Howard Hatsbrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Hop Thief. (With Mary Ryan and Harold Mestayer.) Five parts.
Mar. Who's Who in Society. The Commuters. (With Irene Fenwick.) Five parts.

PHOTO DRAMA COMPANY

Jan. Time Lock 776. (With Joe Welch.) Six parts.
Mar. Prohibition.

NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALA FILM COMPANY

Special. Cabiria.
Feb. Treasure of the Lomats. Four parts. Jules Portel. Serpent. Three parts.

BROADWAY STAR FEATURES.

Feb. 13. Mother's Roses. Three parts. Dr.
Feb. 16. O'Garry of the Royal Mounted. Special. Three parts. Dr.
Feb. 27. A Daughter's Strange Inheritance. Special. Three parts. Dr.
Mar. 2. The Silent Plea. Special. Three parts. Dr.
Mar. 13. The Radium Thieves. Special. Three parts. Dr.
Mar. 16. From Headquarters. Special. Three parts. Dr.

EDISON.

Jan. Fantasma. (With George Hanlon. Five parts.

KALEM.

Jan. The School for Scandal. (With Alice Joyce.) Four parts.

LUBIN.

Jan. Eagle's Nest. (With Edwin Arden and Romaine Fielding.)
The Sporting Duchess. (With Rose Coghlan.)
Coming. The Valley of Lost Hope. (With Romaine Fielding.)
The Evangelist. (With Gladys Hanson.)
The Climbers. (With Gladys Hanson.)

SELIG.

Coming. The Carpet from Bagdad. Five parts
The Rosary.
The Servant in the House. (With Tyrone Power.)

LICENSED FILM RELEASES

Monday, March 15.

(Bio.) Saved from the Vampire. Burlesque. Melo.
(Edison) The Master Mummer. Three parts. Dr.
(Sax.) Love and Trouble. Com.
(Kalem) Unfaithful to His Trust. Two parts. Dr.
(Lubin) Patsy Bolivar Series. No. 12. "Patsy Among the Smugglers." Com.
(Selig) The Fork in the Road. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 21. 1915.
(Vita.) The Jarr Family Series. No. 2. "Mr. Jarr Brings Home a Turkey." Com.

Tuesday, March 16.

(Bio.) After the Storm. Two parts. Dr.
(Edison) Her Country Cousin. Com.
(Sax.) When the Fates Spin. Dr.
(Kalem) Ham at the Garbage Gentlemen's Ball. Com.
(Lubin) Here Comes the Bride. Com.
(Selig) Sage-Brush Tom. Western. Com.
(Vita.) From Headquarters. Broadway Star Feature. Three parts. Dr.

Wednesday, March 17.

(Edison) The Animated Grouch Chaser. Cartoon. Com.
(Edison) Seen Through the Make-Up. Com.
(Sax.) The Fable of "The Galumptious Girl." Com.
(Kalem) The Trap Door. Episode No. 8 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) A Tragedy of the Hills. Two parts. Dr.
(Selig) The Puny Soul of Peter Rand. Dr.
(Vita.) Postponed. Com.

Thursday, March 18.

(Bio.) His Desperate Deed. Dr.
(Sax.) (Title not announced.)
(Lubin) The Only Way Out. Three parts. Dr.
(Mina) As He Blew He Blew. Com.
(Mina) The Dove of Peace. Cartoon. Com.
(Selig) Hearst-Selig News Pictorial. No. 22. 1915.
(Vita.) The Battle of Frenchman's Run. Com.

Friday, March 19.

(Bio.) Seekers After Romance. Dr.
(Edison) In the Shadow of Death. Two parts. Dr.
(Sax.) The Wood Nymph. Two parts. Dr.
(Kalem) The First Commandment. Three parts. Dr.
(Lubin) Ope Law Breaker. Dr.
(Selig) Why Billings Was Late. Com.
(Vita.) The Capitulation of the Major. Com.

Saturday, March 20.

(Bio.) When the Tide Turns. Dr.
(Edison) For the Man She Loved. Dr.
(Sax.) The Western Way. Western. Dr.
(Kalem) The Railroad Raiders of '62. Nineteenth of "Ranger of Helen" Railroad Series. Dr.
(Lubin) The Wayville Slumber Party. Com.
(Lubin) On the Road to Reno. Com.
(Selig) Jack's Pal. Jungle Zoo Wild Animal. Dr.
(Vita.) The Millionaire's Hundred Dollar Bill. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, March 15.

(Imp) Wifey's Fling. Dr.
(Joker) The Refugees. Com.
(Victor) The Storm. Two parts. Society Melodr.

Tuesday, March 16.

(Big "U") At His Own Terms. Northwestern Dr.
(Gold Seal) The Blood of the Children. Two parts. Human Interest Dr.
(Nestor) The Mix-Up at Maxim's. Com.

Wednesday, March 17.

(Animated Weekly) Number 158.
(Eclair) Saved by Telephone. Two parts. Dr.
(L-Ko) Rough, but Romantic. Com.

Thursday, March 18.

(Big "U") The Funny Side of Jealousy. Two parts. Com.
(Rex) All for Peggy. Racetrack. Dr.
(Sterling) Raindrops and Girls. Com.

Friday, March 19.

(Imp) The Black Pearl. Two parts. Melodr.
(Nestor) Down on the Farm. Com.
(Victor) The Golden Spider. Dr.

Saturday, March 20.

(Bison) Madonna of the Moon. Three parts. Dr.
(Joker) The Reincarnation of Lizz Jane. Com.
(Powers) No release this week.

UNIVERSAL FILM RELEASES

Monday, March 15.

(Amer.) The Two Sentences. Two parts. Dr.
(Keystone) Not yet announced.
(Bell.) The Reward. Dr.

Tuesday, March 16.

(Beauty) In the Mansion of Loneliness. Com. Dr.
(Maj.) The Emerald Brooch. Dr.
(Than.) The Master's Model. Two parts. Dr.

Wednesday, March 17.

(Amer.) Competition. Dr.
(Bronco) A Case of Poison. Two parts. Com. Dr.
(Bell.) The Balance. Dr.

Thursday, March 18.

(Domino) The Mill by the Ruyder Zee. Two parts. Dr.
(Capitoline) Not yet announced.
(Mutual Weekly) Number 11, 1915.

Friday, March 19.

(Kay-Bee) The Phantom on the Hearth. Two parts. Dr.
(Princess) Joe Harkin's Ward. Dr.
(Bell.) Only a Tramp. Dr.

Saturday, March 20.

(Keystone) Not yet announced.
(Bell.) The Slave Girl. Two parts. Dr.
(Royal) Doggone It. Com.

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SPANISH MADONNA—Monty
LOVE'S TRIBUNAL—Trump
THE STEPBROTHERS—Santa Barbara
THE ROMANCE OF AN ACTRESS—Alhambra
WHEN THE FIDDLER CAME TO BIG HORN—Kriterion

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REVIEWS OF LICENSED FILMS

Slippery Slim's Wedding Day (Essanay, March 4).—Another unusual happening in the series of Snakeville annals is this highly exciting and equally ludicrous recital of events. Led up to by a game of "post office," the next scene finds Slim in bed on the wedding morn, drunk from the night before. Mustang Pete paints one of his feet coal black, which causes the village saw-bones to proclaim it a case of black plague. When the trick is found out the bride's father seems to be the worst offender of the group and Pete has to take a window-sash and all at full speed. This series is all well directed. F.

The Ward of the Mission (Biograph, March 4).—There is a decided contrast in this picture between the quiet of the monastery and the adventure found when the young man goes forth to see the world. The plot is very reminiscent of early Biograph picturing. The mother hastily leaves her child with the good monks and then rejoins her husband and the theatrical troupe as the train is pulling out for the next one-night stand. Grown up and desiring to join the order, the monks send him out that he may first see the world. He happens into his father's saloon and gambling resort and is done of his small allowance. His mother, recognizing her son, steals the father's money, in which process the father is killed. Last of all the young man is back quite decided that the monastery is the place for him. As has been said, this picture is very reminiscent of former Biograph releases, although no such title will be found among the pictures of former days. It is thoroughly enjoyable. F.

The Good in Him (Lubin, March 5).—The Whitman-Shumway-Routh of al cast with their particular relations printed out indicates what the caption has already suggested. The guess turns out to be quite correct. It is one of these stories in which the man (or woman, sometimes) sacrifices him—or herself—in expiation of a crime for which they would probably hang anyhow. This sacrifice stuff comes most often and we know of no repetition which leaves us more callous. Nor is this story any different from a vast number quite similar which have been produced. It is in the West and the bandit stops at the ranch and forces the girl to hide him. Then cattle thieves kidnap the girl's father and this grateful bandit holds the gang back until aid can come by horseback, while the piano player's fingers receive their afternoon unlimbering. Paul Powell both wrote and produced it. F.

The Kidnapped Lover (Selig, March 5).—Hovering the usual process of human intercourse Will Hough, author, has his heroine make active love to a man whom she cannot lure into paying attentions. The secret of this lies in the fact that her father has hired an acceptable young man and promised him a weekly salary of one hundred provided he refuse all his daughter's attentions. The natural flirt is piqued by this condition and even goes so far as to kidnap the young man. When he escapes, suddenly, for some unknown reason, the offering turns slap-stick and here for the first time an audience that had sat in somewhat puzzled silence, received its cue to laugh. However, by that time it was all over. F.

The Jarr Family Discovers Harlem (Vitagraph, March 5).—The audience where this picture was shown in New York's Vitagraph theater, laughed heartily at local slams at the relative residential values of Brooklyn, Harlem, and other funny subtitular digs, mostly at the expense of poor Brooklyn. They say they are going to move to Harlem and get into society at last" and "Don't you care, dearie," (when she drops the parlor lamp) "we are New Yorkers at last" are samples. If Chicago people will substitute the East and West Side, if the 'Frisco crowd will imagine the mirth at the expense of Oakland, if farmers will do the best they can (the neighboring town will usually do) the rest of the film will pass muster without trouble. It tells the trials of the Jarr family, made famous by Roy L. McCardell in short stories, and their decision to move to Harlem—the promised land. If they had called Bronx that—however, their troubles in moving and their first reception after their installation in their new home are a series of incidents that are, for the most part, laughably funny. Harry Davenport, who directed, played the lead, Florence Natol, as the servant girl, and a Swedish janitor whose name was not given, are two exceptionally funny character roles. This is the first of the Jarr Family releases by Mr. McCardell. F.

Cupid's Column (Vitagraph, March 12).—Sidney Drew is his own comedy if necessary but given a clever scenario full of unusual situations such as this one by Frank Dazey, and the result becomes particularly hilarious. It is the predicament of the "news hound," who is assigned to the lovelorn column and works under the name of "Sister Samanthia." His wife is one of those who seek his advice about her "drunken brute of a husband." The ensuing situations are fully equal to the funniest of any Sidney Drew comedies of the past, the meaning is clear, and the plot piles up of its own momentum to the very end. It is what is popularly known as a scream, no small part of which is contributed by the letters addressed to and sent by the well meaning column. Jane Morrow, Courtland Van Dusen and Ethel Lee are among the principals. F.

The Girl at Nolan's (Vitagraph, March 3).—The old skin-flint landlord threatens, no more than the reel is begun, to foreclose the mortgage unless the widow marry him. He also guesses why the young man, the widow's son, leaves on horseback and acts thereon to the extent of telling the boys in the saloon that the youth will presently return in the stage coach with much money. The saloon frequenters decide at once to hold up the stage coach. The saloon keeper's daughter overhears this and warns the youth. The coach is held up but only a young lady is discovered. Of course, as you will have guessed, the "young lady" is the young man when she warned and this will pave the way for the usual love scene, but not before the young man is enabled to bring back the 'bacon,' as it is sometimes specified, to his widowed mother. Good photography, acceptable acting and clear Western scenes to accompany the hauling out of the old stage coach and a melodrama, whose "foreclosed mortgage" aspect caused a New York audience to snicker at once. F.

The Missing Ruby (Selig, March 5).—Just why the case with the priceless ruby had to be left where it might easily be stolen is the question for this one reel detective drama, which, overlooking the improbability of the whole, is quite well carried out. Bessie Eyton is in the role of the detective made up as a maid, assigned to watch the gem during the engagement reception. A friend of the family's who constitutes himself amateur guardian of the precious stone, suspects the maid. When the gem actually disappears he accuses her. The girl then shows that a secret spring in the box was pressed, unknowingly, the last time the casket was opened, which allowed the gem to drop into a still more secret compartment. Such is the crux of the story, but to have it conform with romantic requirements, author Clifton has caused the girl detective to meet the engaged girl's brother, a renewal of acquaintance after she had saved his life some time before and left without revealing her occupation. F.

Burglarious Billy (Vitagraph, March 1).—An amusing comedy, written by George H. Plympton and produced by Lee Beggs, featuring Billy Quirk and Constance Talmadge. The comedy is obtained entirely by the situation depending on the incident that the time set for two lovers to elope is the time taken by a burglar to enter the house. The burglar and the lover become mixed up, but the lover in the end captures the burglar, and the desired parental consent is obtained as a reward for valor. F.

Two and Two (Vitagraph, March 5).—In this scenario Arthur Freedland Clark has written a burlesque based on possible developments of the modern feminist movement that is amusing and true to life and gives William Shea, Flora Finch, Nicholas Dunaew, and Kate Price an opportunity to display some good low comedy ability. In the lottery of life two hard-working and industrious women have had lazy husbands inflicted on them. They attend a suffrage meeting, and after listening to the arguments in favor of the equality of women, return home and put the precepts into practise. In order to escape the onerous household duties which they are made to perform, the two husbands pretend to take poison. A physician soon discovers the imposition, and the cure he prescribes is such that the two men prefer working to continuing it. F.

The Human Investment (Lubin, Feb. 26).—A story with little originality, and in which the events especially in their sequence appear to be machine made. A country girl persuades her parents to invest their savings in a fine outfit of clothes for her, in order that she may go to the city and capture a wealthy husband. The usual course of events follow. She is forced to take a position in the chorus of a musical comedy or burlesque company, and is insulted by the director. She is about at the end of her resources when her country lover, whom she had discarded because of his extreme poverty, appears on the scene with the welcome intelligence that he has struck oil. The principal parts were handled by Ormi Hawley, Herbert Fortier, Eleanor Barry, Earl Metcalf, and Florence Hackett. F.

The Man from Texas (Selig, March 2).—Exhibitors acquainted with the brand of photography, of settings, and of acting of this cast in similar subjects will only need a word or two as to the story itself. To say that it is truly Western is in this case a repetition of what has been said many times before concerning the same company. Tom Mix, Goldie Colwell, Lucella Maxam, and E. J. Brady are the known cast. Mr. Mix directed and wrote the story. His one reel divides itself into two parts. In the beginning the Man from Texas receives word from his sister that her gambler friend, having betrayed her, is leaving. She dies. The gentleman from the Lone Star State pursues. He arrives as the gambler is forcing his attentions upon another beautiful damsel. Shots follow, the erotic gentleman of chance dies, and that leaves the girl for the Man from Texas. F.

MUTUAL FILMS

Ye Olden Grafter (Keystone, Feb. 18).—The fact that the familiar Keystone mirth-makers are dressed in old-fashioned costumes of a number of decades ago does not affect their actions in the slightest, showing not only that the most serious of individuals of past times are not immune from the ridicule of this up-to-date company, but lending their usual modern impersonations the spice of variety. The action concerns a certain lover, of a shy maiden, who plans to scare the man who tries to steal her purse. This he does by having one of his friends pretend death, and then accusing the grafter, who happens opportunely into the scene, of the deed. The picture is split with A Glimpse of the San Diego Exposition. F.

Fatty's Reckless Fling (Keystone, March 4).—Since it is no longer a secret that Keystone farces are built about an idea, it would not be guessing too much to suppose that the subtitle "While Wifey's away, Hubby has an inclination to play" which characterizes the offering, also served as its inspiration. Fatty is the husband, there is another couple, the two pairs living in the same hotel, and the resultant mix-up concerns a bet that slides into a compartment in the wall, and some general tomfoolery in the lobby and bar of the hotel. It is thoroughly laughable. F.

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REVIEWS OF LICENSED FILMS

The Worthier Man (Vitagraph, Feb. 25).—Jack Mower, George Stanley, and Jane Novak work out an interesting variation of the eternal triangle under typical Western conditions. A cowboy shoots and kills a companion for trying to kiss his Indian sweetheart. His friend, the sheriff, forces him to flee, and the Indian girl shelters him in her cabin far back in the hills. On receiving word from the sheriff that it is safe for him to return and, tiring of his illicit union, he deserts the Indian girl and returns to the settlement. A ranch owner's daughter has returned from school in the East, while he has been gone and the sheriff has fallen in love with her, but his friend, the murderer, cuts him out, wins the affections of the girl, and they become engaged. He calls on her one afternoon while exceedingly drunk and they quarrel. The Indian girl in revenge reports her faithless lover, and the bandmaster of the white girl is found on the spot where the crime is committed. The sheriff is about to arrest her, but on going to the scene of the crime the Indian girl appears, and by her actions shows that she is the murderer, and kills herself by jumping from the cliff.

Beneath the Sea (Lubin, Feb. 23).—This would be a thrilling melodrama if the thrills had not become commonplace by constant use. Irrespective of the other merits of the picture one cannot become thrilled with worn-out expedients. The acting, especially that of A. Wilbert Melville, Charles Fowler and Velma Whitman, photography and settings are good, but not good enough to keep the picture from causing a feeling of "ennui." The inventor of a new type of submarine is in love with the daughter of the president of the company, but has as his rival the secretary of the company. At the trial of the new boat the secretary bribes a discharged workman to fix it so the trial will be a failure. The plot is successful, and the boat remains on the bottom. The inventor is evidently shot through the jugular vein, although that is not shown, and reaches the surface, and a diver is sent down and the boat raised. The next day the inventor is asked for his resignation, and is about to comply when the workman confesses, and the crooked secretary is shown up.

Sports in Battle Archipelago (Vitagraph, Feb. 24).—Some exceedingly interesting and beautiful scenery taken during the Summer months in the extreme north. This picture will delight the sportsman, for it deals entirely with shooting the plentiful wild hare. Some good shooting is shown, and the work of the hunting dogs is excellent. On the same reel with The Young Man Who Figured.

The Young Man Who Figured (Vitagraph, Feb. 24).—Constance Talmadge and Billy Quirk are at their best in this short gamutty comedy, which depends almost entirely on its amusing situations for its laughs. A young man, evidently of an unstable financial nature, sees the pretty daughter of a farmer as she arrives at the railroad station with her parents. They flirt and become acquainted much to the indignation of the father, until he accidentally picks up a paper covered with figures belonging to the young man. He gathers the impression he is wealthy, and invites him out to the farm for a week's visit. Later he discovers the suitor's impecunious condition, as the young man discloses that he spent all of his money, even pawning his watch to purchase a lottery ticket. He is thrown out of the house, but as the ticket is fortunate enough to win the prize all ends happily. The usual excellent photography.

Still with Sports in Battle Archipelago.

The Call of Her Child (Biograph, Feb. 25).—An interesting variation of an old familiar situation forms the principle feature of this picture, in which Robert Noma and Adele Lawrence have the leading roles. The young wife of a poor farmer accepts the invitation of her wealthy school friend for a lengthy visit in the city, where she has such a good time that she has no desire to return home. She becomes infatuated with an artist, and writes her husband that she will spend the rest of the season in the city. Another artist travelling through the country paints the picture of her little boy, and it is this picture that brings mother love at an art exhibition that brings her home to her neglected duty.

Double Changes Her Mind (Essanay, Feb. 25).—Victor Potel, Harry Todd and Mary Joelyn in another of their many bungle comedies which depends on the personal idiosyncrasies of the three principles for its humor. Creator of the old one of the rich and poor. The story is the old one of the rich and poor country suitors battling for the affections of the country girl. For a time the wealthy one with the help of a diamond ring is almost successful, but the girl employs the usual feminine prerogative of changing her mind, and when the young man conspires to have her kidnapped, dresses his rival in her clothes and the deception is not discovered until after the ceremony has been performed.

A Man of Parts (Vitagraph, Feb. 28).—Written and produced and principally acted by Wally Van, this comedy is absolutely absurd and foolish from start to finish. If that was the result the director was after he succeeded admirably. A young man from the city obtains a position as clerk in a country grocery store. He immediately becomes exceedingly popular in village society, and is made manager of the Dramatic Club. His method of management is not well received, and on the night of the production of the play the entire cast strikes. The young man with the assistance of the local stage carpenter, gives the performance, and between the two of them they play all of the parts. The result is absurdity.

Hearts in the Jungle (Selig, Feb. 27).—An exceedingly good jungle picture, in which the animal inmates of the Selig "Zoo" are used with startling effect. A mother leopard and her two cubs are shown playing together in their jungle lair. A hunter discovers the two cubs while the mother is away searching for food, and takes them home as a pet for his baby son. The mother leopard discovers the loss of her cubs, and tracks it to the settler's house, her baby in her mouth. There is shown a startling exemplification of fearless, for the mother of the baby stands at the foot of the child's bed, and, picking up the baby leopard, throws it at the savage mother beast. A mighty good picture.

Broncho Billy's Brother (Essanay, Feb. 27).—Broncho Billy's brother was evidently as bad a man as Broncho Billy before that interesting character of the Old West "got religion" and reformed. I say "was" for alas, poor Yorick! Broncho Billy's brother is dead. He was killed in this picture. The brother gets drunk, and gets in a quarrel with a Mexican. He then returns home and beats his mother. Broncho Billy basically remonstrates with him, and during the fight the Mexican shoots the brother from ambush. He then tells the sheriff and a posse come to arrest the former bad man, but he escapes, and, catching the Mexican, forces him to confess.

The Millinery Man (Lubin, Feb. 27).—An interesting story of business rivalry in a small town well picturesquely set and acted with Ethel Clayton and Joseph Kaufman in the feature parts. A church socialable a man wins the first prize in a game of trimming women's hats. His success is an opponent with his millinery ability that she persuades him to enter the rendezvous with the result that he takes all the trade away from the girl milliner in the town. He accidentally receives and opens a letter from one of the girl's creditors, which shows him her desperate financial condition. This serves as an introduction, and after a series of events they decide not only to go into business together but also to be married.

Rose o' the Shore (Biograph, Feb. 27).—The theme of this story was most artistically and dramatically enacted in the Seventeenth century and though the author has garbed it in modern clothes he has not in the least improved on the original. A Baker maiden promises the first dance from a rum hunk to the man she loves, and when the dance at last arrives and the girl standing at the top of a steep cliff throws the dancer over, promising to marry the man who brings it back to her. The man she is in love with (Rose) but fails, injuring his leg, and the girl is forced to marry his rival, whom she does not love and who picked the dancer up where the other man had dropped it, while the injured lover commits himself with the girl who nursed him through his illness.

The Billionaire Cabby (Selig, Feb. 26).—Written by William M. Howe, this story while not in the least original has rather a unique situation. A young man is in love with a girl, to refusal parental consent on the grounds that he has never worked. He makes a wager of $5,000 that he can take the cab of the cabby outside the club and make more money in one night than the cabby ever has. He exchanges the cab driver into the club, and dressing him up sends him to a fashionable dinner party as an English lord. While at the dinner the pseudo-English lord makes a speech, saying how cabs and not taxis are all the rage in London. The result is that when the young man driving the cab drives up at the end of the dinner he cabs money with his horse cab. Some minor complications follow, but it is enough to say that in the end he wins both his wager and the girl.

Bear Among the Redskins (Kalem, March 23).—Lloyd V. Hamilton and Bud Duncan, with the able assistance of Marie Walcamp, get over some good burlesque comedy in this picture, and among other things evolve a most effective way of killing Indians. Mary has been captured by the band, and the two men accidentally rescue her. They become so identified with their success as Indian fighters that they decide to enter upon an expedition of extermination. Pawnee is an open space, where he is sure to be seen, one of the pair waits for an attack, and as the Indian creeps him the other shows a bare, distracting the redskins' attention, upon which he is immediately dispatched. Via the war club route. Mary becomes captured again, it seems to be the best little thing she does, and the picture closes with the two men rescuing her from a burlesque fire.

Hearst-Selig News Pictorial, No. 37 (March 1).—The opening of the California Exposition, and then some extensive and comprehensive views of this giant artificial city, forms the main bit of timely interest. Following in succession day where much money was collected for the poor, women's part in the Chinese reformation, the New Zealand Olympic Games, started by the British and arriving in New York, a New York roller-skating contest through the city streets, the hazardous ski-jumping competition in Colorado, and the exhibitionism of a Manhattan limousine are some of the local events, while foreign news deals principally with the entraining of various Canadian contingents for the front.

Patsy Among the Fairies (Lubin, March 1).—The tenth of the Patsy series by Clay M. Greene. The author takes his characters to the land of the fairies via dreamland, and only wakes his lead, Clarence J. Elmer, when a shower storm at the end gives a quick way of ending it. It is of the Peck order of things all over, but there is a story in which Mr. Greene's corn comedies of common sense very well as a true and likable interpretation of what children will enjoy. The real and the gross and horrible are in emotional clash, and such means as are given weaken the chief character to carry the film along nicely. A good deal of his comedy power is vested in his personal humor. The devil, a real nightmare (of the male kind), fairies, cupids, and others in the child land appear with unusual reality.

Tess of the Hills (Biograph, March 1).—Undoubtedly this play has every requisite of strong melodrama. Add to this, the good manner, excellent photography and an eye blending of artistic settings, and the result is an acceptable product throughout. Lester Dorr is the girl of the hills, Tess Christy the name. With the arrival of the stranger and his daughter, the former girl is forgotten. He marries the newcomer, and then one day arrives as another man tries to embrace his wife. The outsider dies, falls down a steep bank, and is killed by his own gun. At the trial the husband is exonerated in spite of the fact that the testimony of the girl whom he jilted, the only witness to the actual tragedy, would have saved him from the necessity of a trial. However, she repents on hearing the threat of the dead man's brother to take justice into his own hands, and rushes up in time to receive the charge of buckshot herself. Then her sweetheart lover, and the story gives evidence of ending in the deadest way. There is nothing unusual in this plot or the actions of the characters if the sanitariums environment of Kentucky be taken into consideration. It is a fine film.

Peggy of Fifth Avenue (Vitagraph, March 1).—Lillian Walker is pleasing in this society drama, which has its main theme the modern adaptation of an incident in Charles Reade's "The Woffington." A wealthy society girl cannot determine whether she is loved for herself alone, or whether it is her enormous fortune that proves the attraction, and decides to adopt the ruse of Reade's famous character. She engages an artist to paint her portrait, and invites all her friends to inspect it. She cuts out the painted face in the canvas and substitutes her own, in order to learn what her friends think about her. The ruse is far from successful, and her engagement is announced to a pseudo-foreign nobleman, who later turns out to be a fake with a wife already in existence. This effectually clears the atmosphere, and the girl marries the American man, who really loves her. The scenario is the work of Anne Maxwell, and the production was staged under the direction of Wilfrid North. The setting, settings, and photography were good.

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